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# DRAMATIC MIRROR

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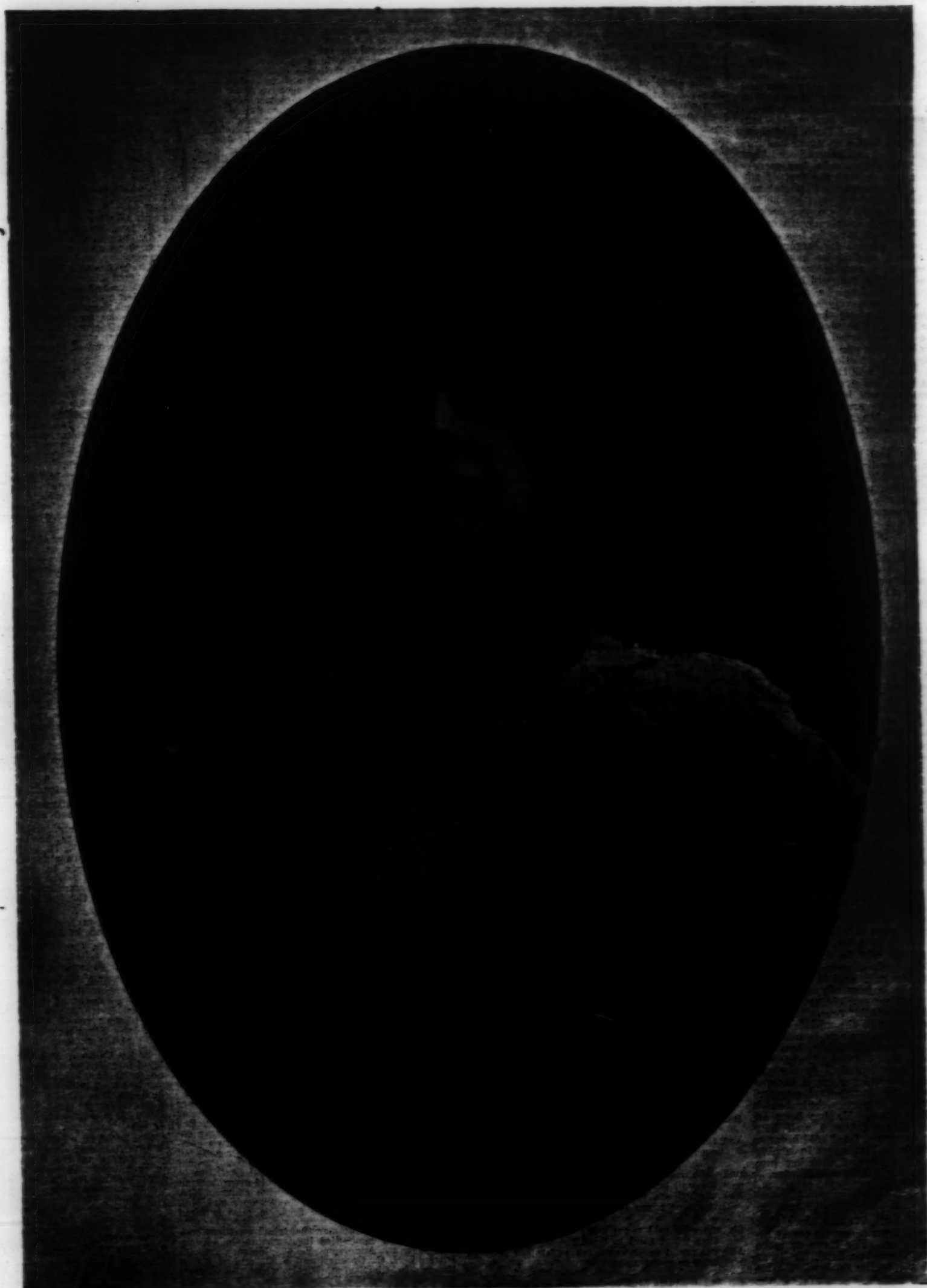


Photo Marceau, Phila., Pa.

EVA SANGUAY.



## THE MATINEE GIRL



It is apparent before their voiced greeting or handclasp whether the player friends I meet these early August days have had a vacation, or have merely been out of town. There is as much difference as between midnight and noon, or that lamentable late spectacle *The White Cat* and *Leah Klenchua*.

The player who has had a vacation has forgotten he was an actor and remembered that he was a man. The player who has merely been out of town has carried the fret of the city with him and thought of parts and grudges. If he has been on a vacation he has sought the forward part of the upper deck of the steamship and grown drunken with ozone. If he has only been out of town he has haunted the smoking room, played for larger stakes than he could afford, and if he has known drunkenness it was of a murkier sort. If he has been on a vacation he has paid his devotions to a tree, as though it had been a goddess. If he has been out of town merely he has sworn at the dust in the road, where the green blessing of that tree grew. The sight of the unbroken blue of a sky unpierced by the serrated line of city roofs has been one to set the vacation man a-smile and a-whistle. The man who is out of town complained that its unaccustomed brilliance hurt his eyes and made his head ache. The travelers he met seemed to the vacation man to be an old, amiable lot, speaking the common language of humanity. To the man who was out of town they were bores and bores.

So the man who has been on a vacation comes back with a new brightness in his eyes, a new-heartedness in his smile and his hand-grip, and a new spring of good fellowship in his heart. The man who has been out of town comes back dull eyed, smileless and self-centered as he went.

Passing the new Stuyvesant Theatre on Forty-fourth Street, near Broadway, one has a dull eye and a duller fancy if in this new playhouse, built by David Belasco, one sees not the resemblance of the house to the build-er.

Its scant, two-storied height reminds one of the somewhat less than medium stature of the playwright-manager. Its plain facade, unbroken by needless excrescence of false adornment, is as plain as his own priestlike attire. No Greek temple ever had severer lines. A glance at the exterior of this newest playhouse and there comes drifting back into memory the Belasco declaration:

"I am a simple fellow. I like simple things. I prefer simple people. My choice is the simple play, played simply."

In the exterior of the theatre, which will be opened soon by David Warfield, there is the keynote of simplicity. Within there mounts high the wave of theatrical reform. Curiously wide in proportion to its depths is the Stuyvesant. David Belasco has heard the muttered oburgation of the man who sits far back under the balcony, seeing naught and hearing less. In pity for this man he has built a theatre with only fifteen rows of seats in the orchestra. Even the man on the farthest side of the fifteenth row is in direct line of vision and hearing with the stage. The auditorium will be of colorings so soft and of a note so confidential that it will seem rather a drawing room.

But the innovations will be found chiefly on the other side of the footlights, and are addressed to the comfort and well being of the actor. He will not be in jeopardy of life and limb by "props" lurking unyieldingly in the darkness of the wings. All "props" will be hurried upon an elevator in the middle of the stage and lowered to their place beneath it. And the gridiron, fifteen feet higher than any gridiron in the city, will dispose of whatever properties have not been banished by the elevator. And in each dressing room a shower bath! This not for the purpose of pampering his players, but of fostering their health and preserving their lives. Having been an actor himself Mr. Belasco knows well how many a player has caught a fatal cold because at fever heat from some last scene in a play he has gone out after hurried dressing into the bitter cold of a midnight in mid-Winter.

Lorgnettes have been used with a more direct focus upon Charlotte Walker since that young woman evolved from an erratic comet into a star in the making. For three or more years, say, since the Galveston flood, for 'twas that that washed her into the profession, Miss Walker has been regarded as a girl of unquestionable beauty and some distinction; but marred by a curious *gaucherie* and by much evidence that dramatically she has had no worthy sponsors, that, indeed, like her dark countrywoman of the South, she dramatically "let" growed. There were in her acting no evidences of the pruning of graceless mannerisms, nor the strengthening of the many weak places in her home grown art. But the Luther

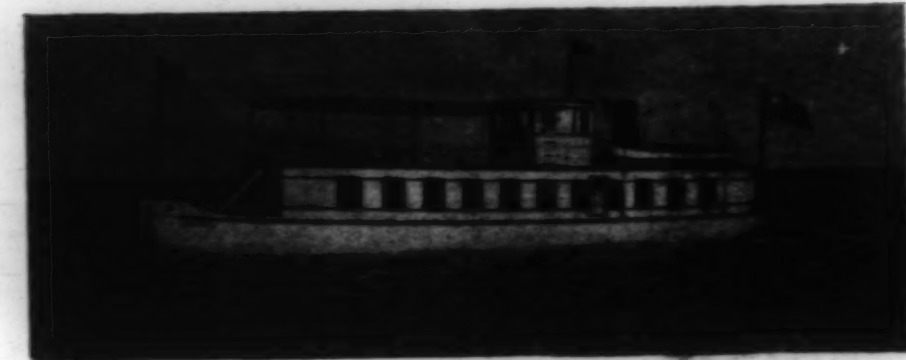
Burbank of the profession, he who has evolved far less promising material into fine fulfillment, has looked upon her with the eye of prophecy, and the young woman who had the record of being the leading woman for single consecutive weeks in eight plays that failed in one season, does well to revive her hope and self-confidence.

In the Belasco at Washington her strength is being tested in successively difficult plays, and she is surprising those who were content to patronize her with the phrase, "a nice girl, quite pretty, too." She played the vulgar adventuress, Mrs. Murgatroyd, in Sidney Grundy's *A Bunch of Violets* with an earnestness that made one turn a startled glance upon the budding actress who has heretofore hidden behind the full blown beauty of the woman.

Mary Marble has in her new home at West End, N. J., a room to which she retires every day this Summer to remind herself that she is an actress. In the novelty of her kitchen she is persuaded that she is a cook, although the functionary who there rules has private opinions on that point that do not correspond with the mistress' assumption.

In the laundry she is convinced for the time that her mission in the world is to revolutionize methods of washing and ironing. And she runs up and down stairs so many times a minute showing the housemaid how to do things that that much tried young woman has given notice. But on her daily visit to the room of which I speak Miss Marble's fever of activity subsides. It is a quiet little room with sunshine and seashine pouring in at wide open windows. Its walls are covered with green satin paper. Its woodwork is snowy white. It is dainty enough and cheery enough for a girl's boudoir. Yet in the sombreness of a multitude of Flemish oak picture frames there is a mortuary suggestion. The room is Miss Marble's self-instituted theatrical Hall of Fame.

The place of honor, a central space on the sunniest of the walls, is filled by a large photograph of one of the most benign old faces ever seen above the twinkling footlight crescent. The inscription in an irregularly flowing hand is "To Mary Marble Dunne, with the love of her cousin, Joseph Jefferson." At its right hangs an ancient lithograph of Junius Brutus Booth as Richard. Kate Bateman as Leah looks thoughtfully down above an inscription in quaint hand, "To my true, good friend, William Warren." Autographed photographs of Lawrence Barrett, William Warren, Charlotte Cushman, Fannie Davenport, Mr. and Mrs. Edwin Adams speak from their sombre frames of the final exit of all players. And a steel engraving of William Warren as Sir Peter Teazle, and programmes of plays in which Dan Marble appeared between the years 1839 and 1846, remind the mistress of the



THE LAGONDA.

achievements of her greatgrandfather and grandfather.

But lest the room should seem a mortuary chapel to the past Miss Marble has placed in a gay Indian basket beneath these pictures, as votive offerings from the quick to the dead, photographs of Mrs. Fiske, of Julia Marlowe, of Viola Allen, Henrietta Crossman, Maude Adams, Maxine and Gertrude Elliott.

Entering the reception room one sees an oil painting of a marine view, and companioning it a landscape in the quiet of a mid-August afternoon. They were from the brush of the late Joseph Jefferson, and beside them hang two water colors done by his grandfather.

Herbert Kelcey on his tour is reviving the story told of him when he was the undisputed Beau Brummel of the Lamb. It was Kelcey's habit, when out of the benign radius of tailors in the land of no conveniences, the one-night stands, to place an extra pair of trousers between mattresses, and so preserve the sacred creases. In the panic of an early jump he forgot the hidden trousers and went his way to play the part of a male beauty at the next station. Thither came the next evening Maurice Barrymore, who happened also to be assigned to the same roof Mr. Kelcey has occupied. From beneath the mattresses there protruded the glossy brown leg of one of the Lyceum's idol's countless pairs of trousers. Mr. Barrymore replaced them, slept upon them, and the next morning forwarded them by express to Mr. Kelcey's next stand.

With them went a bill for \$1.50 for pressing.

From Chicago come these lines inscribed: To the *Matinee Girl*: The cheery friend and philosopher of all who sing:

## THE SONG OF THE ONE-NIGHT STAND.

Ho! For the stands in the country lands where the grass grows long and tall, And the train pulls in to the rattle and din of the populace one and all.

Oh! The rickety bus with its rattle and rum, and the mail bags thrown atop; And the driver's yell at the best hotel, where all the show troops stop.

Oh, the cold, cold rooms and the lack of brooms at that "best hotel in town," And the rueful mood which the awful food calls up with an awful frown.

But the "temple of art" makes you sick at heart, the saddest of all sad things, With its miniature stage, where you dress in a cage, or are forced to make up in the wings.

Next morn you jump for an "early jump" on the only train your way,

To another tank of an equal rank with the one you played to-day.

THE MATINEE GIRL.

## AN INTERESTING HOUSEHOLD.

Theatrical Company That Travels by Boat and Makes Its Home on Board—The *Lagonda* and Owner.

An actor and manager who has gone a long way toward solving the problem of traveling and living in comfort is Charles D. Peruch, director of half a dozen Southern stock companies and co-star with Mabel Gypson of one of the companies. Mr. Peruch's solution of the problem is found in a boat. Anchored this Summer at Columbia, S. C., at the head of navigation of the Congaree River, is the cruising launch *Lagonda*, a roomy, light-draught vessel, almost a house boat, of which Mr. Peruch is owner, captain, chief engineer, and pilot, and which serves as a dwelling place for himself and Mrs. Peruch and their immediate family. Five miles away, at the edge of a pine wood, is an open air theatre where Mr. Peruch's stock company gives a performance every night, except Sunday, and a matinee Saturday afternoon, changing the play twice a week.

The *Lagonda* is this manager's second experiment at boat traveling. He formerly owned a two-masted schooner yacht, equipped with a small engine, and made several professional tours in her along the Florida coast and up the rivers of that State. But the *Lagonda*, in the points of roominess, comfort, and safety, is far ahead of a schooner yacht as a private residence in ahead of a room in a boarding house. This craft is seventy-five feet over all, sixteen feet beam and thirty-three inches draught, with a steel hull and twin engines developing twenty-seven horsepower each. She is furnished with four state-rooms, two of them, forward, large enough to hold three people each, and with two single bunks for engineer and crew. The galley is large and airy and is furnished with an ice box of five hundred pounds' capacity and a gasoline range. The saloon is sixteen feet square, with a fire place in one corner and a stairway leading to the chart-house on the upper deck. All the staterooms and the galley have running water, and the bathroom, one of the best equipped rooms on the boat, has an instantaneous water heater over the tub. Save for the small chart-house and the steering wheel and binnacle and a smokestack for the exhaust from the engines, the upper deck is unincumbered. Awnings make it possible to find this a cool place on the hottest, sunniest day. Two water tanks are placed under benches on this deck to hold the supply for the pipes in the staterooms and galley. An auxiliary engine works the pumps for these tanks when the boat is in motion, and a hand pump does service when she is stationary. The boat equipment consists of a small dingy and a gasoline launch capable of carrying about ten people in comfort. Wire screens at all the windows eliminate the annoyance of mosquitoes, and, as Mr. Peruch affirms, danger from malaria which mosquitoes carry. The armament consists of a Winchester pumping shotgun, owned by the captain, and a lightweight, small calibre shotgun, the property of Mrs. Peruch, who finds it an excellent weapon to use against sparrows and other small birds along shore.

The *Lagonda* comes originally from Sandusky, O., where Mr. Peruch obtained her last Summer. He and his family started South in her in October, stopped a while in New York last November, and arrived at Columbia toward the last of May. At New York several extra pas-

## HENRY ELIOWORTH AT OBERAMMERGAU



The accompanying photograph shows Henry Elioworth, the well-known lecturer, and some of his juvenile friends at Oberammergau. Mr. Elioworth makes frequent visits to the village of the Passion Play and this year he spent the Fourth of July there. In a letter to *The Mirror* he says he attempted to buy fireworks to properly celebrate the day, and failing in that, he engaged a German band of six pieces as a substitute. The only American tune the band knew was "After the Ball." The Passion Play actors, he says, are busily engaged in preparing for the next performance, to be given in 1914. Many of them speak English well and others are learning rapidly.

his boat: "The people will know when we are coming."

The stock company at Columbia, S. C., has been playing since May 23 to excellent business, and expects to continue until late in September. The roster includes Mrs. Octavia Ritchie, Caroline Kloor, Nellie Long, Mabel Gypson (Mrs. Peruch), Frank G. Long, Clyde Armstrong, George F. Cotter, Walter Matthews, H. B. Mitchell, Charles W. Ritchie, Eugene Louette, Albert J. Lee, Walter Robinson, and Owen Moore. C. D. Peruch is general manager; Walter B. Irwin, business-manager; E. C. Haselden, secretary and treasurer, and Charles W. Ritchie, stage director. David Russell, familiarly known as "Baby," is musical director, and the mascot of the company is Marshall de Ritchie Peruch, the before mentioned orphaned negro boy.

Mr. Peruch is better known outside of the South as manager of the Peruch-Beldini company of several years ago. Mrs. Peruch (Mabel Gypson) was formerly in vaudeville at the head of the team of Gypson and Roma.

## REFLECTIONS.

Frank J. Spearman is at work upon a dramatization of his book, "Whispering Smith."

Charles Phillips, formerly dramatic editor of the *New York Times* and for several years manager and publicity man for big attractions, has been called to Ireland by reason of a death which makes him a full-fledged Squire. Mr. Phillips sailed last week.

George Barr McCutcheon, the novelist, has written a comedy which has been secured by William Morris, who will play in it an eccentric Englishman. McCutcheon, it is said, proposes to reverse the usual procedure and later turn his play into a novel.

Marcus La Blanca, at present in Cleveland, O., has engaged as special press agent for the Joseph F. Sheehan Grand Opera company, now playing at the Coliseum Garden Theatre in that city.

Dorothy Thomas, an English actress, has been selected for the leading female role, Christabel, in *The Gallian's Victory*.

John Howard Payne's cottage, "Home, Sweet Home," at Easthampton, L. I., has been sold, with a small section of the farm, to G. H. Buck, of Brooklyn.

Mrs. Clyde Hess (Emilie Lessing) will spend the coming season at her home in Berkeley, Cal. Since the death of Mr. Hess she has been in bad health, but hopes to regain her health by rest.

Lillian Andrews, who has been for the past two years in England, where she underwent a serious operation from which she has fully recovered, arrived on the *President Lincoln* on July 28.

Henry P. Botter and Maude Symonette Flintoft were married at the "Little Church Around the Corner," New York city, on July 15, Rev. Dr. Houghton performing the ceremony.

James C. O'Neill and company in *The Burglar* closed their season at Florida, N. Y., on Aug. 3.

Edward Lewers, stage director last year of *Madame Modjeska*, has been engaged for the coming season by E. H. Sothern to play *Horatio* in *Hamlet*, and other parts in his repertoire. Mr. Lewers, previous to opening with Mr. Sothern, will put on of *free* productions of *As You Like It* and other standard plays for *Martine Fabre*, beginning at the Essex County Club, Manchester, N. H.

Ed T. Mora is playing the role of the Prince in *The Prince of Pilsen* this season.

George L. Cox will sail on Aug. 13 on the *Kronprinz Wilhelm* for an extended tour of Europe. He expects to return in January, 1908.

*The Thief*, an adaptation by C. Haddon Chambers of Henry Bernstein's play, *Le Voleur*, will be produced at the Lyceum Theatre on Sept. 9, with Kyrle Bellew and Margaret Illington in the leading roles. Other plans for Mr. Bellew and Miss Illington will be held in abeyance until later in the season.

Sadie Calhoun and her company are playing *My Dixie Girl* and *Dora Thorne* in Nova Scotia. So great has been Miss Calhoun's success that she has been rebooked for next Spring. The cast includes Ben A. La Mar, Clara Fisher, Edna Bern, Richard Clarke, Carlisle Shelley, Lewis Williams, Jay Mansfield, Eliza Manning, and Frank J. Lee.

The business staff for *The Lost Trail*, the new Western comedy drama which will be presented next season by the Willis Amusement company, is as follows: Anthony E. Willis, business-manager; George H. Thomas, advance agent; John Grey, stage-manager; Fred Kimball, carpenter, and Joseph Walsh, property master. Special incidental music is being written and arranged for the production by Charles M. Connolly, while Fraser is building a complete set of new scenery. After a few preliminary performances the place will open at Paterson, N. J., on Sept. 18.

Maude Fulton was taken ill during the second act of *The Orchid* last Wednesday night. Her place was taken by Anna Lord in the promenade scene and by Virginia Calvert in the character song and dance, "Lila Ann."

Maude Granger, Wallace Eddinger, Edmund Dresser, and George Barnum will be in the support of Robert Edson in *Classmates*.

Martin V. L. Smith, an Alaskan mail carrier, arrived in New York last week with twelve "lucky" dogs and a carload of Alaskan "props" that are to be used in the production of *The Alaskan* at the Knickerbocker Theatre on Aug. 12.



## EDWIN FORREST'S FAME.

AN APPRECIATION OF THE GREAT TRAGEDIAN  
BY ONE WHO STUDIED HIM.The American Probably Will Fill the Niche in the  
Hall of Fame Standing for the Distinction Won  
by Garrick as an Englishman—An Estimate  
of His Powers in Various Characters.

In order to establish the title of a claimant to fame it is necessary that he come forth successfully from the analysis which is the pedestal of the historic perspective through which his figure must loom. It is destined to loom at all. From the day when David Garrick and Samuel Johnson arrived in London after the walk they took from Leicester, because they could not afford to ride, Garrick was an ascending star. It is about 135 years since he was deemed worthy of almost the greatest contemporary and historic distinction attainable by a Britisher, that of a seat in Westminster Abbey; and from that time to this I have been able to find only one objection (that of Charles Lamb) to his worthiness of the honor. In the historical perspective of those who have been long enough in the Hall of Fame to invite the criticism of the generations as to their title to shine there, Garrick appears perhaps the most illustrious of the Thespian figures to whom our language has given the opportunity of reaching the niche. In his period, and partly by his influence, there had been evolved an appreciation of Shakespeare and of his lesser but potent brethren which had not previously existed, and which survived until within the memory of men still living. Among those who inherited the best traditions as interpreters of those lofty standards and who of his own originality augmented them, Edwin Forrest deserves a prominent position.

Born of Teutonic and Gaelic stock, there descended to him the racial predisposition of the former toward investigation and study, and that of the latter toward ardor and action. A better combination for qualifying an actor to be great in great parts could hardly be imagined. In the tribe, but in this instance the strictly true phrase, "his art was all his own." Nor was it lacking in refinement, as some of the soothing-syrup critics of his own and later periods have averred. It should be borne in mind that Forrest, both intellectually and physically, was a robust and well-symmetrized man. If a part required more or less coarseness he did not unfold it as Travolta would have done; but where tenderness and intensity were called for he was without a superior in any age, as those will agree who recall his *Virginia*, which he personated so superbly as to make the subject, as dissociated from his relation to it, even more repellent than it is essentially. It seemed inexpressibly pitiable that so fine a father should be put to so infinite a stress. The same opinion is equally true with regard to his last scene with *Coriolanus* in *King Lear*, a character in which he was great throughout in the veritable significance of that (in later days) much misapplied adjective. As *Spartacus*, it is safe to assume, he has left competition hopeless for all time. In his *Macbeth* there was a fusion of courage, desperation, cowardice and remorse which no other actor has touched in my day; and I recall in that and other really leading parts Phelps, Charles Keen, Dillon, McKenna Buchanan, who really believed that Shakespeare had him in mind when he wrote the character. T. C. Kins-Crowick and Edwin Booth. In *Richelieu* Forrest developed a comprehensiveness and penetration which would have done no discredit to the prototype, although it must be confessed that he never succeeded, even during his later years, when he was at his best in that character, in subduing his robustness to the level of that predominant invalid of Church and State. *Richelieu* was the only grand role in which Macready notably surpassed him, and in this not at all points; for *Richelieu* demands majesty in certain situations, and in majesty Macready did not touch the Forrest ideal. I believe I am not deficient in appreciation of *Othello* as a masterpiece, but as a subject it "does not appeal to me." I have seen several *Othellos* concerning whom those who buy tickets and those who criticize from free seats are agreed as to the mighty merits, but Forrest was the only one who ever wrought me up to the height wherefrom I could overlook the inherent offensiveness of the theme. In some of the scenes of this tragedy, as in some of those in *Macbeth* (emphatically in the dagger scene of *Macbeth*), Forrest's eye-expression could probably not be surpassed, and I have never seen it approached.

For many years it was sufficient to fill a house if Forrest were advertised, no matter what might be the place. But his conception of *Hamlet* was not satisfactory to me, and in that opinion I used to find plenty of company. Many years ago, when Forrest was doing his honest farewell tour, I boarded in the same house with a certain Mr. McArdle, who was Forrest's business agent for a long period. This was prior to the age when the "press agent" began to loom as the necessary dress which he has since become. I intend no depreciation of the contemporary sovereigns in that office, but venture to affirm that if McArdle were among them today the royal fraternity would acclaim him the emperor of them all. His postulate was that Edwin Forrest was an extraordinary human being in the first instance, and that he was the greatest actor that ever lived as a sequence of that fact. One day at dinner I was so rash as to risk the remark that Forrest had been often surpassed as *Hamlet*. McArdle laid down his utensils and opened his battery of argument. The shots were to the effect that his master's conception of *Hamlet* was too high, wide, deep and subtle for any but the rarest minds, and that in order to educate the people up to that conception Forrest ought to devote himself to the personation of *Hamlet* exclusively, omitting all his other roles. I dissent very mildly, whereon I was assured that I was too young to be entitled to an opinion on either *Hamlet* or Forrest, and that to prolong the conversation would waste alike his time and mine. I gave it up and agreed with him on everything else. Dear McArdle! I shall always remember him as being in his own way as remarkable a personality as was Forrest himself.

Edwin Forrest was a native of Philadelphia, at that time the most American of cities, as in some aspects it is to-day; but at that period Americanism signified something different from what it does in our epoch. In those days when a Philadelphian spoke of an American he intended to convey a sense of nationality like that which has prevailed (say) in England or in France when Englishmen or Frenchmen speak of their countrymen. In such an atmosphere Forrest passed his boyhood and youth, and to this day

he remains easily the chief among the higher actors (the clan was never very numerous) of their country who have associated their patriotism with their art. All honor to his memory that he desired it to be known that he stood for his nationality, and that in his conviction the best which we had inherited from Europe, and particularly from Great Britain, had suffered no deterioration on this side the ocean. So that when we shall have established the historic perspective on Edwin Forrest we shall probably look up to him as the Washington of Thespiana.

MORTIMER THOMPSON.

## HARRISON GREY FISKE'S PLANS.

Mrs. Fiske, Bertha Kalich and the Manhattan Company to Appear in New Plays.

The productions to be made by Harrison Grey Fiske during the coming theatrical season will be more numerous and varied than in any previous dramatic year. Mrs. Fiske early in October will begin a tour of the South, where she will appear in *Twins of the D'Urbervilles*, *Leah Kleschna*, and *Hedda Gabler*. She has not acted in the Southern States in nine years, and will be seen here for the first time in these three plays. The Manhattan company, including many of the players who have been with it from its foundation, will be associated with Mrs. Fiske on the Southern tour.

In December Mrs. Fiske will appear in a new play, which will be the feature of her annual New York engagement at the Lyric Theatre. For this production Mr. Fiske will surround her with a special company peculiarly adapted to the requirements of the play. An interesting development of this will be the appearance of the Manhattan company as a separate organization, in furtherance of Mr. Fiske's plan of giving it an individuality of its own. In the four seasons that it has supported Mrs. Fiske the company has been generally recognized as the best-balanced and most effective dramatic organization in the country. The Manhattan company will be seen in New York in January in a play that Langdon Mitchell, author of *The New York Idea*, is writing. This dissociation from Mrs. Fiske is only temporary, as the following season the Manhattan company will again appear with her.

Bertha Kalich, for her third season under Mr. Fiske's direction, will appear in Percy Mackaye's poetic tragedy, *Sappho and Phaon*. Her tour will begin in October, and soon thereafter Ma-

## IN THE REALM OF BOOKS.

Mary Johnston's Striking Tragedy—Bernard Shaw's New Volume—Baker's Study of Shakespeare.

The Goddess of Reason. By Mary Johnston. Boston: Houghton, Mifflin &amp; Company. Price, \$2.50 net. Postage 15 cents.

"The Goddess of Reason" exhibits the author of "To Have and To Hold" in a decidedly new and interesting light. Some of her earlier characteristics as mirrored forth in her novels are apparent in this play. There is a splendid romanticism, done with a nice sense of sentiment, free from the sentimental and the cheap. There is, too, a keen feeling of characterization, which unobtrusively at times has a slight tendency to over-saturation. A striking piece of work is "The Goddess of Reason," which just misses downright greatness.

The scene of the drama is France during the years between 1791 and 1794. The French Revolution is, therefore, its background. Upon this many times used perspective she throws her theme. Her heroine is Yvette, a herd girl, yet with aristocratic blood in her veins. You hear of her first when she led a throng of peasants against the Baron of Marbec. With her sickle she wounded him in his arm. When you see her first, however, she comes to the Baron's chateau. The struggle which is to be the most developed quickly. She is supposedly the leader of the people of her little village. He is an aristocrat. The peasant loves the aristocrat and discovers that he loves her. Shall she be true to her cause or to her love?

But the problem is not so simple as a mere conflict between feeling and reason. There are many branches to this tree of love, and one, that of jealousy, threatens by its weight to tear down the tree itself. Yvette has seen the friendship between the Baron and the Marquis de Blanchefort, and has thought it to be love. A mad, unreasoning jealousy springs up in her heart. She tries to throttle it. In the garden of the convent whither the Court has sent, she makes every effort to kill the feeling. But it comes up again, and in despair she flies from the convent out to join the mob of revolutionists.

The third act shows a square in Nantes. The Baron has been in prison. The Marquis, who has fled to England, now returns. She is recognized by the mob. The Baron, happening in, goes to her defense. While they are struggling there enters Yvette, attended by throngs and now crowned Goddess of Reason. She does not

In the magic wood, on a magic day,  
Listening to hear the melody of the play,  
We see a princess at a peasant's side,  
I do not know, perhaps, the day she died,  
That Vision who wrought of earth and air,  
I cannot tell if she were rich or poor;  
I only saw her face; I only knew  
I loved the dream I met in Fauntleroy Wood  
As I did ride last year to Chantilly  
On Saint John's Eve.

Splendid, rich verse this, with a vague memory of a Browning in it. And there are many other passages almost equally beautiful. It has, too, the dramatic quality. Yet it is used with such prodigality that it halts the action at times and detracts from convincingness. It gives rather a certain aloofness to the story, an unreal reality, as it were. Miss Johnston's achievements have, however, been so signal that these criticisms, based upon what might be called purely technical grounds, may be put aside. It may, therefore, be said that she has written in remarkably fine poetry a drama of unusual excellence.

JOHN BULL'S OTHER ISLAND AND MAJOR BARBARA.

By Bernard Shaw. New York: Doubleday's. The latest volume by that gifted Hibernian, George Bernard Shaw, contains a Preface for Politicians; a four-act play, *John Bull's Other Island*; another preface; a one-act play, *How He Lied to Her Husband*; a third preface, titled "First Aid to Critics"; and finally a three-act play, *Major Barbara*. To be more exact, there are some 165 pages of preface and some 250 pages of dialogue made into plays. And every page bristles with Shawisms. One phrase stands out perhaps the most prominently in the book: "I who have preached and pamphleteered like any encyclopedist, have to confess that my methods are no use, and would be no use if I were Voltaire, Rousseau, Bentham, Mill, Dickens, Carlyle, Ruskin, George Butler, and Morris all rolled into one, with Euripides, More, Moliere, Shakespeare, Beaumarchais, Swift, Goethe, Ibsen, Tolstoy, Mowse, and the prophets all thrown in (as indeed in some sort I actually am, standing as I do on all their shoulders)." Here is modesty, real modesty at last, for whatever else may be urged, whether or not Mr. Shaw stands, like the Colossus of Rhodes, upon these dignified shoulders, surely his preachments have not been "no use"; for they have contributed decidedly to the gaiety of the nation. This garb of humility fits not.

As for the plays in this volume, the first two have already been seen upon our stage under the guiding genius of Arnold Daly, abridged high priest of Shawism. *John Bull's Other Island* is polemic and political. It contains, too, some of the finest passages in all Shaw's writings. Those final speeches of Knapton with his "dream" of heaven are so beautiful, so charged with the poetry of truth, that one has a sort of resentment that the man who can write and feel such things should turn his talent in a way that seems almost perverse.

*Major Barbara*, a play which is new to America, has for its background the Salvation Army. Its main theme runs, however: "The greatest of evils and the worst of crimes is poverty." The comedy begins in a way which is peculiarly bare external. You Never Can Tell, but in its development it is quite different. Indeed, *Major Barbara*, in spite of a certain foreshadowing at places, strikes us as being one of the most serious plays which Shaw has written. It is as well one of the most enjoyable, and it is crammed from start to finish with delightful little turns of humor, with splendid studies in contrast, and with as fine characterization as any modern dramatist can boast.

By your true Shaw disciple the present volume will therefore be hailed with delight, for it embodies almost every quality with which he has been associated in the public mind.

THE DEVELOPMENT OF SHAKESPEARE AS A DRAMATIST.

By George F. Baker. New York: The Macmillan Company.

One of the most scholarly and at the same time most readable books ever written upon the Bard of Avon is the present volume by Professor Baker, of Harvard. Here scholarship is tempered by a fine sympathy and understanding, and enthusiasm is held in check by skillful criticism. At last, too, Shakespeare has been interpreted by a man who knows the stage and the conditions of the stage instead of by a mere pedant or a teacher who views him from the four walls of a study and would make the greatest dramatist a writer of "class plays."

It is quite remarkable how much Professor Baker gets into his book. Since the public for which a dramatist writes must have a tremendous effect upon every writer of plays, the author begins his work with a description of the public of 1590 and a treatment of the man whose dramas were popular at that time, who embodied thus Shakespeare's "inheritance in dramatic technique." Next comes a description of the stage of the period, the physical conditions, the method of forming dramatic composition, and the general aspects, showing the conditions under which the writer of the period worked. He is now ready to take up the work of the dramatist.

He starts with the early period, previous to 1594, and under the title of "Early Experimentation in Plotting and Adaptation," takes up *Love's Labor's Lost*, *The Two Gentlemen of Verona*, *Titus Andronicus*, and *The Comedy of Errors*. Stop by stop he goes through the plays, showing the development, technical and potential, which will find its climax in these splendid tragedies and comedies that have placed the name of Shakespeare upon so secure and exalted a height. The order runs: "The *Comedy of Errors*," "The *Art of Plotting Mastered*," in which *A Midsummer Night's Dream*, *Romeo and Juliet*, and *The Merchant of Venice* are considered; "High Comedy," with a study of such pieces as *Much Ado About Nothing*, *As You Like It*, *Twelfth Night*, *The Taming of the Shrew*, *The Merry Wives of Windsor*; "Tragedy," which contains a consideration of *Julius Caesar*, *Hamlet*, *Macbeth*, *Lear*, *Othello*, and *Antony and Cleopatra*; and "Late Experimentation," as seen in *Coriolanus*, *Cymbeline*, *The Winter's Tale*, and *The Tempest*.

The whole field of the Elizabethan drama is reflected in this book, and all the theatrical conditions of Elizabethan England. Upon such a background is traced the development of the master dramatist, and with it a critical comparative study of each play. It is a volume that every student will delight in and which will appeal strongly to the casual reader.

FRIENDS AND LOVERS. A Stage Story in Two Scenes.

By J. M. Leveque, editor "Harlequin," New Orleans, La.

The mental activity of Editor Leveque is amazing. He puts more than one man's work into *Harlequin*, which continues to improve as the brightest and most individual weekly in the South; he is bringing to a climax preparations for a new and modern daily paper in New Orleans—the *Morning World*—and still he finds time to write plays and romances which alone would seem to tax a single mentality. His *Friends and Lovers* is a fascinating little drama, dealing with the perishability of masculine friendship where a woman intervenes. The scene is Italian and the characters are creatures of that land of romance. Love, deceit and revenge form its motive. Mr. Leveque tells his prodigious material activities by such means, and his readers reap the benefit.

THE COMEDY OF LIFE. New York: Life Publishing Company.

This is a handsome volume of splendid drawings printed upon heavy coated paper. Taken from the full page illustrations which have appeared in *Life*, these drawings exemplify the best that has been done in this line of work by American artists. The comic spirit of modern life, and especially of modern love, has been excellently caught and touched off with little nuances of satire that enhance the meaning. Among the group of artists represented are Gibson, Hutt, Bayard Jones, Read, Blashfield, Hanna, Kemble and Montgomery Flagg. This is a fine book to give to a friend as a present—a better one to keep for one's own delectation.

Photo Rockwood, N. Y.

## BLANCHE WALSH AT "THE LILACS," GREAT NECK, L. I.

dame Kalich will fill a limited engagement at the Lyric Theatre, following with an extensive tour of the larger cities. The production of *Sappho and Phaon* in many respects will be the most notable Mr. Fiske has made. Madame Kalich, whose acting in *Monna Vanna* revealed her powers in the poetic drama, has, as the immortal Lesbian poetess, a role that should place her higher than ever among the great actors of the time. The supporting company and the pictorial equipment will fully realize the opportunities afforded by Mr. Mackaye's beautiful tragedy of ancient Greece.

Mr. Fiske has secured from Roberto Bracco, the Italian dramatist, a powerful one-act play that Zaccanti has acted with great success in Italy. He is negotiating with a noted English character actor to appear in the play here. Mr. Fiske also has accepted for production during the coming season a new play of American life by Rupert Hughes.

In addition to these new offerings, Mr. Fiske will send on tour in September two special companies, presenting respectively *Leah Kleschna* and *Twins of the D'Urbervilles*. They will visit the smaller cities and cover a large territory. Later another special company is to go on tour in Becky Sharpe. The rehearsals of these, as well as of his principal companies, will be personally directed by Mr. Fiske.

Regarding the booking of his companies Mr. Fiske states emphatically that they will be made always, as in the past, exclusively in theatres that are independent of the Theatrical Syndicate.

## ENGAGEMENTS.

Walter Pennington has been engaged for the juvenile heavy with Lulu Glaser's new play, *Lois* from Berlin.

Ed Munroe, Harry Tigh, and Charles Burkhardt have been engaged for Joe Weber's Stock company.

W. J. Ferguson has been engaged by Henry B. Harris for the role of Archibald Leigh in *The Movers*, which will open at the Hackett Theatre on Sept. 2.

Virginia Klein has been engaged for *The Squaw Man*.

The company supporting Robert Edison in *Classmates* will include Marjorie Wood, Frank McIntyre, Sydney Ainsworth, Frances Bonn, and Clay Boyd.

Phoebe Strakosch has been engaged by Henry W. Savage as one of the prima donnas of *Madame Butterfly*.

see the Marquise and she rescues the Baron. A moment later she discovers his friend, and in a passion of rage denounces the two of them and practically seals their death warrant.

The remaining two acts of the play are taken up with Yvette's attempts to right the wrong which she has done. She falls, and the Marquis is led forth to death. Finally she denounces the republic and meets her own doom. Hand in hand with her lover she is thrown into the Loire.

Strength and a certain gripping tenacity cannot be denied this play. The spirit of its time has also been splendidly caught. Judged as pure drama, however, the piece has certain failings. It is far too verbose, and much of its dialogue, which should be direct, terse and dramatic, is instead expatiatory and ornate. There is a tendency to delay over the pretty trope or the well-turned phrase where one could wish the simple passionate outburst. On the other hand, the verse, judged *per se*, has a fine virile strength and ringing quality. Perhaps both its merits and failings may be caught from an excerpt. Thus does the Baron describe his first meeting with Yvette:

It was a lonely forest, deep and vast,  
A secret and a soundless trying-place,  
Where one might meet, nor be surprised to meet,  
From out his past, or from his life to come,  
A veiled shape, a sentence bitter-sweet,  
A thing that was, a thing that was not to be!  
It seemed a fatal place, a destined day,  
Down a long aisle of beechen trees I rode,  
And came upon a small and sunny vale,  
And there I met a face from out a dream,  
An ancient dream, a dark and lovely face—  
Give me your fan of pearl and ivory!  
I'll turn enchantress, use it for my rod,  
And make you see, Marquise, the very place!  
Here sprang the silver column of the beach;  
There, many knees of a most ancient cast;  
Yonder, a wall of thickest foliage rose;  
And here a misty streamlet flowed  
With a voice more low than the dying fall  
Of a troubadour's lute in Languedoc.  
And on its shore the slender flowers grew,  
Upon a forbidding dell hung papilion;  
And all around the grass was long and fine;  
Within this silver space, ah, even since!  
The white-robed Druids in the cold moonlight  
Had reared an altar stone of wondrous height:  
The fane was there, the Druids were away.  
All fragrant was the air, and sunny still,  
On the eve of St. John's Eve—  
Above, the sky was blue without a cloud;  
The sun stood sentinel o'er the haunted wood.  
And there she lay, the woman of a dream,  
Against the Druid Stone, amid the bloom,  
Her eyes were on the stream; she leaned her ear;  
From far away the troubadour played to her;  
In fane of gold the sunlight blessed her hair;  
And lips were red; she seemed a princess old;  
Mid purple bloom she lay and seemed a priestess.



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EDITOR.

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## IS IT VALUELESS?

IN a recent article in the London *Tribune* WILLIAM ARCHER discusses the stock company as it operates so largely to-day in various cities of this country regularly and in the interval between seasons.

Mr. ARCHER says that most or all of the members of such companies are engaged in each play produced, owing to the limited membership of such organizations; that they have to act not four or five times, but twelve times in the week; and that "while they are acting every afternoon and evening they have to be rehearsing every morning the next week's play." Mr. ARCHER continues:

It seems almost incredible that flesh and blood can stand such an appalling strain. On going through the playbills of 1901-02 I find that the leading man of that season played in thirty-five weeks no fewer than twenty-eight heavy parts; while the leading lady in the same space of time went one better, and played twenty-nine parts. And all of these, observe, had to be studied and rehearsed while the actor and actress were giving two performances a day. One wonders that the Society for the Prevention of Cruelty to Animals does not interfere. At any rate, no artistic results of any value are to be expected from such merciless slave-driving, and as a matter of fact I cannot learn that the stock company theatres have proved good nurseries or recruiting grounds for the stage at large.

It is true that there are stock companies which play twice daily, but probably no considerable percentage of those now in operation do so, although several of them give extra matinees. In most of them one or two days, aside from Sundays, are free from the prodigious labors which Mr. ARCHER describes.

It is no doubt a fact, however, that the work in the stock companies these days is almost continuous, for the brief intervals of inaction that come to some of them must be employed in a measure in thought about or preparation for plays and roles yet to be attacked. At the best, from the viewpoint of work alone, the members of stock companies are very busy persons.

There are persons who will take issue with Mr. ARCHER as to his statement that no artistic results of any value are to be expected from such work. This is another way of saying that artistic results are impossible in the circumstances. It will be admitted that as to the ensemble one would not expect artistic effects in such pressing

and immediate work. In fact, one might be amazed at general artistic results under the conditions that control such stock productions. Yet now and then, according to good judges, plays thus hurriedly put on are well acted, while almost steadily individual work in them in many cases is amazingly artistic and effective.

Of course these organizations, formed usually with small membership, are not to be compared with the few greater metropolitan companies of the past that had many players to select from for casts which turned out to be almost ideal, while permitting equally talented actors to await their turns. But these contemporary companies do good work, when everything is considered, and proof of this is found in their general popularity.

The stock companies of to-day in some ways resemble the old-time stock companies of this country in the method of their work. In the old companies even a greater number of plays were represented than now, although the performances may have been fewer. The old repertoire, to be sure, was more fixed, as it embodied many classic dramas and the fewer contemporary plays of the time that ran on and on in regular recurrence. It was less liable to change and to infusions of the new, and thus was the more easily mastered. That is to say, an actor in those days was quite likely to repeat next year the parts in which he was seen this year. But the general work was much like the work nowadays in its hurry and exaction, and commonly the companies were quite as inelastic in membership as now. But then the public to which such companies appealed—and the same is true to-day—experienced a curious pleasure in seeing various favorite players in a round of parts; and much was and is overlooked in the knowledge that roles were and are assumed at short notice and without adequate time for their perfect realization.

In spite of Mr. ARCHER's notion that no artistic results can be expected from stock company work, and that these organizations have little or no value as training schools, the contrary is the case as to both ideas. The stock company affords a valuable training, hurried as its work may be. It is plain that an actor required to undertake a variety of roles in quick succession must acquire a facility in study and a versatility in demonstration that no other work under present theatrical systems could make possible. And an actor in such circumstances, aside from his own efforts, has an advantage in observing the work of his associates, from which, also, inevitably, he must absorb suggestions of great value. As compared with the actor who follows the more common rule that consigns a player for a whole season, and possibly longer, to the iteration and reiteration of a single character in a monotonous dramatic environment, the stock actor's lot is a happy one, and artistically, at least in promise, one valuable to his future, no matter how hard the work he is called upon to do may be.

## SIGNS OF THE SEASON.

THE pulse of the theatrical world, after a short quiescence in line with Summer traditions, begins to beat more quickly; and there is every sign that the next regular season is at hand.

The interval between seasons has been growing shorter and shorter in recent years, and this year it promises to be shorter than ever before. In fact, theatres are already opening in New York and elsewhere, with practically half of the Summer yet unexpired.

To take a general view of the matter, it would seem that really there is nowadays no interval at all between theatrical or amusement seasons. To be sure, the theatres in New York and other cities that offer the more dignified attractions are shut annually in the Summer for a time. Yet amusement in one or another form allied to the theatre continues steadily here and there, with the stock companies and the "shows" that make suburban resorts popular. In this respect there is a continuous series of performances.

The business element in the theatre, nowadays, apparently, chafes under any cessation of activities, and as quickly as may be it balances the books for one season and opens them for another.

The wisdom of resuming indoor performances at this time, however, may be questioned. Of course most of the theatres now opening are of the "popular" class, and the mass of the people that patronize such theatres are stay-at-homes in the Summer, and are assumed to be ready for the play whenever it may be offered. This assumption may be correct, and the melodrama houses may find an eager public ready for them. But the better class of theatres will do well to wait yet awhile for their patronage, unless it be calculated that a con-

siderable percentage of the transient, "sight-seeing" throng always in evidence in New York are anxious to go to the play.

## PERSONAL



FITCH.—Clyde Fitch left England on the *Adriatic* last Wednesday. His latest play, just completed, will be called *The Bluff*.

MANTILL.—Robert Mantell will go to London next season under the management of William A. Brady. No definite plans as to which plays he will give have yet been announced.

MILLER.—Henry Miller sailed from London last Friday on the *Victorian* for Quebec. He will spend several weeks in Canada preparing for the new play, in which Laurence D'O'Ray and Cecilia Loftus will be starred. This is a German comedy of military life, and in the English adaptation will have the scenes laid in Quebec. The title of the translation is *The Lancers*.

CONNES.—Robert Conness has been engaged by Henry B. Harris for the principal male role in *The Movers*, in support of Grace Elliston.

NORTON.—Mr. and Mrs. William Norton are spending the Summer at Hotel Roberval, Lake St. John, Canada, the most northerly Summer resort in Eastern America. Mr. Norton spends most of his time fishing in the lake.

BERNHARDT.—In spite of reports which have been current for the past year, the name of Sarah Bernhardt will not be included in the forthcoming list of new members of the Legion of Honor.

WEST.—Bianca West will open her tour in Dorothy Vernon of Haddon Hall at Philadelphia on Aug. 26.

CROSMAN.—Henrietta Crosmen in *The Christian Pilgrim* will open her season at the Broad Street Theatre, Philadelphia, on Oct. 7. She will come to the Liberty Theatre, New York, on Nov. 4.

PLYMPTON.—Eden Plympton gave a dramatic recital for the benefit of the men's reading room at Plymouth, Mass., on July 30.

FULLER.—Loie Fuller, the dancer, has written several short plays, three of which have been bought for production in America. Miss Fuller is preparing to appear on the stage again next season in a spectacular production of *Salome*, to be put on first at the Theatre des Capucines at Nice and later at Paris.

KNOTT.—Roselle Knott, who has been spending the Summer at her home on Long Island, will pay a brief visit to her relatives at Hamilton, Ont., prior to beginning rehearsals for her second tour in *Alice-Sit-by-the-Fire*.

MELTZER.—Charles Henry Meltzer will sever his connection with the Metropolitan Opera House on Sept. 1 and resume his old career as a dramatic and musical critic. He will be succeeded by Ralph Edmunds.

STUART.—Ralph Stuart has signed a five-year contract to appear under the management of Henry B. Harris. He will go on the road in *Strongheart* this season.

CAHILL.—Marie Cahill returned to New York last Sunday to begin rehearsals of *Mary*. Her season will begin at the Broadway Theatre, Brooklyn, on Aug. 31.

WILSON.—Francis Wilson began rehearsals last week of *When Knights Were Bold*, at the Garrick Theatre.

FERGUSON.—W. J. Ferguson sailed from Liverpool for New York on the *Campania* on July 27.

WOODRUFF.—Henry Woodruff arrived in New York Friday on the *Bremen* after a month in Paris.

## NEW HOTEL RULING.

The following amendment to the New York Penal Code has been made:

Section 1. Section three hundred and eighty-two of the Penal Code is hereby amended to read as follows: Sec. 382. Frauds on hotelkeepers.—A person who obtains any lodging, food or accommodation at a hotel, inn, boarding house or lodging house, except an emigrant lodging house, without paying therefor, with intent to defraud the proprietor thereof, or his agent or servant; or who obtains credit at such hotel, inn, boarding house or lodging house, by the use of any false pretence; or who, after obtaining credit or accommodation at such hotel, inn, boarding house or lodging house, causes to be removed from such hotel, inn, boarding house or lodging house his baggage without the permission or consent of the proprietor, manager or authorized employee thereof before paying for his lodging, food or accommodation, and with the intention of not paying therefor, is guilty of a misdemeanor.

Sec. 2. This act shall take effect September first, nineteen hundred and seven.

## IROQUOIS SUITS ENDED.

The score or more of damage suits begun against Klaw and Erlanger because of the Iroquois Theatre fire in Chicago, were ended last Thursday in the Federal courts through a refusal Judge Hough to reopen the cases. Judge Dittenhofer and David Gerber opposed the motion of Lawyer Henry Yonge, representing the Chicago claimants, to reopen the suits. The latter were formally dismissed several weeks ago, upon the motion of Dittenhofer, Gerber and James, counsel for Klaw and Erlanger, upon the showing that the claimants had failed to properly prosecute the actions as provided by the practice of the United States courts.

## JOSEPH HATTON DEAD.

Joseph Hatton, well known upon both sides of the Atlantic, died on July 31 in London, England. For almost forty years Mr. Hatton had been prominent in literary work. He was the oldest son of Francis Augustus Hatton, the founder of the *Derbyshire Times*, one of the first British penny newspapers. While still very young he contributed to this paper. In 1868 he assumed the editorship of the *Gentleman's Magazine*. For many years he was London correspondent of the *New York Times*, the *Sydney Morning Herald*, and the *Berlin Kreiszeitung*. He was a prolific contributor to the press, while his "Cigarette Papers" in *The People* were widely read. He made several trips to this country. At the time of the assassination of President Garfield he sent a voluminous account to the *London Standard*, in the interest of which journal he was then here. He came over at several other times and wrote upon a great variety of subjects. He was the author of some twenty novels, among which were "The Old House at Sandwich," "The Princess Niagara," "The Dagger and the Cross," and "When Greek Meets Greek." Among his miscellaneous writings were "Irving's Impressions of America," "J. L. Toole's Reminiscences," "Journalistic London," "Old Lamps and New," "Clubland," etc. In addition to these he was author of the following plays: A dramatization of Hawthorne's "Scarlet Letter"; John Needham's *Double*, in which E. R. Willard appeared; A Daughter of France, *The Dagger and the Cross*, in England, Clytie, *Ida*, *When Greek Meets Greek*, *The Prince and the Pauper*, and *Jack Sheppard*. Mr. Hatton was sixty-six years of age at the time of his death.

## THE SHUBERTS' NEW PRESS MAN.

Henry Edward Warner, the newly appointed general press representative of the Shubert enterprises, succeeding Frank J. Wistach, began his new duties last week. Mr. Warner was born in Ohio, reared and partially educated in Tennessee, went to school in California, and did newspaper work in those two States and in Colorado and Maryland. He was recently on the staff of the *Baltimore News*, writing a special editorial page column and lighter veined editorials. He was once city editor of the *Denver Times* and managing editor of the *Binghamton Press*. Season before last he was one of the representatives ahead of Sarah Bernhardt. Last Summer he did press work at Luna Park, Baltimore, and last season he returned to the Shuberts as press representative of Virginia Harned, Guy Standing, and Lew Fields, and did press work for *The Social Whirl*. He then returned to the *Baltimore News*, remaining there until offered his present position. Mr. Warner composes music, plays the piano, has written one book, with prospects of publication, and has turned out four volumes of verse. He organized the American Press Humorists, and was President of the organization for the first two terms.

## NOVELLI TO RETURN THIS FALL.

Ermete Novelli, the Italian actor, will return to this country in November under the Shuberts' direction for a season of twelve weeks. He will spend at least a fortnight, and probably longer, in New York. His company will include Madame Giamini, M. Betrone, M. Pescatore, and Milla Rossi. He will present several new plays of his repertoire, including the tragedy *Edipus Rex*, and will bring his own scenery for all his plays.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, innuendo. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded (if possible).]

A. F. R. A.: Ada Behan was born in Limerick, Ireland, April 22, 1860.

B. J. S. Bridgeport, Conn.: Write to the Librarian of Congress, Registrar of Copyrights, Washington, D. C., for blank forms and information regarding the copyright of plays.

MARY: The Heir to the Hoarsh did not play at the La Salle Street Theatre, Chicago. It was presented at Powers' Theatre in the same city.

READER, M. M.: The original *Florodora* sextette was composed of Margaret Walker, Vaughn Tesmith, Marie L. Wilson, Marjorie Ralysa, Agnes Wayburn, and Daisy Green. The play was produced at the Casino on Nov. 1, 1900.

AMATEUR: Almost any of the Gilbert and Sullivan operas are suitable for the purpose you name. In very few, however, is the principal role a contralto. *Robin Hood*, by De Koven and Smith, has such a part.

G. E. ROLK, Minneapolis: We have no record of the play in English. It was presented in Boston by the Deutsche Theatre Gesellschaft, on Dec. 17, 1906. It had a moderate success abroad.

H. HODON, Buffalo: For English grand opera write to Henry W. Savage, 144 West Forty-third Street, New York city. For the other two companies write to Oscar Hammerstein, Manhattan (Opera House); and Manager of Metropolitan Opera Company.

N. M. G., Toledo: Your question is not legitimate to this column. Do you read criticisms on the actors you name? And have you any opinion of your own? It is easy enough to observe as to what you wish to know without asking about it.

MISS BROWN: The event to which you refer took place at Zeiss' Hotel, Philadelphia, on Feb. 17, 1895. The sentence was death, but upon the eve of execution, April 22, 1897, this was commuted by the Board of Pardoners to life imprisonment.

FAITHFUL MIRRORER: A resume of the Copyright bill was printed in *THE MIRROR* of Feb. 2, 1907, the price for which is 25 cents. Mrs. Fiske delivered an address upon the ethics of the drama at Harvard College on Dec. 12, 1905. Sarah Bernhardt's tent debut took place at Dallas, Texas, March 30, 1906.

HISTORIAN: There have been many versions of the *Francesca da Rimini* story. In 1816 there was a dramatic poem by J. H. Leigh Hunt. Boker's play, a tragedy in six acts, was first presented at the Broadway Theatre, New York, Sept. 26, 1853, E. L. Davenport acting the role of Lanciotto and Madame Fould that of Francesca. Barrett played it for many years, with Marie Walworth as Francesca and Louis James as Malatesta. About five years ago Otis Skinner appeared as Lanciotto in the same play. Another version of the story by Marion Crawford was used by Madame Bernhardt. Last Winter H. B. Irving presented Paola and Francesca, by Stephen Phillips.

FAMILIAR CARTER: The performance to which you refer was probably the one given on the afternoon of Nov. 21, 1894, at Palmer's, when As You Like It was given by women. The cast was as follows: Madame Janaschek as Jacques; Mrs. E. A. Eberle as Duke; Ida Jeffries Goodfriend as Frederick; Marguerite St. John as Le Beau; Marion Abbott as Charles; Olive Oliver as Oliver; Roselle Knott as Jacques de Bois; Maude Banks as Orlando; Mrs. Chambers-Ketchum as Adam; Kate Davis as Touchstone; Sarah McVicker as Corin; Grace Fikins as Silvius; Laura Burt as William; Mary Shaw as Rosalind; Emma Field as Celia; Bijou Fernandes as Phoebe; May Robson as Audrey.

J. K. L., Philadelphia: It is impossible to give anything like a complete list of the prominent actors and actresses who have appeared in Ingomar. The play was first given in Philadelphia on Nov. 10, 1851, with Mrs. Warner as Parthenia, William MacFarland as Ingomar and Barton Hill as Polydor. Some of those who have played the title role are E. L. Davenport, John McCullough, the elder Salvini, Frank Mayo, Louis James, Craven Clarke, Robert Downing, Joseph Haworth, and Eden Plympton. Prominent among the Parthenias there may be mentioned Maggie Mitchell, Mary Anderson, Minna Gale, Marie Walworth, Julia Arthur, Julia Marlowe and Henrietta Crosmen.



## THE USHER



It is well known that New York is the most cosmopolitan city in the world. There probably is not a race, a nation or a people on earth that is not represented here, while there are at least a dozen "colonies" made up of as many distinct peoples. Some of these colonies contain enough persons to duplicate respectively the largest cities of the lands from which they came, while broadcast throughout the metropolis there are polyglot localities which vocally suggest a Babel.

New York, too, has many theatres, aside from its scores devoted to the drama in English, that touch and satisfy the dwellers of foreign tongues. German, Yiddish, Italian, Chinese, Swedish, Armenian, Greek and other languages are represented in plays put forward for their various representatives here. No other city on earth, probably, can show such a variety of peoples with institutions homogeneous to each.

While New York has for some time been accepted as the one city of the world, as well as the one city of the continent, thus distinguished, it is true that there are many other cities in the United States—as there are in other countries—that show a great diversity in population. Yet it has remained for a theatre manager in a secondary city—Cleveland—to cater to a composite population. A new theatre is building in Cleveland to accommodate what is to be called "a vaudeville stock company." This will be called the People's Theatre, and it will give two evening performances, one beginning at 7.30 and running until 9.15, the other beginning at 9.30 and closing at 11.15. Performances will be given in the Jewish, Hungarian, Roumanian and English languages. Three days of each week will be devoted to the first two named languages and three to the two others.

Truly, this is a wonderful country.

The Cleveland Leader virtuously—and with a very slight measure of pertinency—attacks the usage of notorious persons who seek to exhibit themselves on the stage and the encouragement such persons receive from a certain class of "managers," in an editorial headed, "Why the Stage Is Discredited," in which it says:

If the stage wishes to stand well it should purge itself of these dirty birds that defile their own nests. They turn their theatres into dime museums and place on view every notorious person that can be lured there. The woman with an unsavory past who murders a paramour and escapes the electric chair is met by one of these scavengers the minute the doors of her prison open. He stands with a check-book and a contract. Sometimes the public gets a spasm of queasy morality and will not stomach such an attraction, but as a rule there are enough morbid-minded, vicious and degenerate playgoers to make such an investment a profitable one for the manager brazen enough to enter into it. Reputable managers disavow such disgraceful tactics but father reprehensible schemes themselves. Only a few appeal to the public from the plane of art. The others allow their press agents full license to trade upon the private lives of their actors, sweet or tainted as these may be; they permit the publication of "fake" stories when an agent is lucky enough to "land them" with the newspapers, and they seek to build up a business on the sands of deceit. The stars are no better. They "stand for" anything the papers will print. One tragedian, who poses as an apostle of sacred art, discharged a press agent because the man didn't parade him in the public prints in the flamboyant way of another great actor, though he wouldn't get on rampages and furnish the writer with the necessary peg for his copy. If the theatre wishes to be regarded as respectable it must make itself respectable; first by casting out the managers who exploit vice for the benefit of the evil-minded; next by making the powers live up to their artistic pretensions.

The Leader in the foregoing is not only unfair, but it ignores facts.

The reputable stage dislikes and discourages the grafting of the notorious upon it, just as all other human institutions—and they all have their persons of disrepute—endeavor to shun influences that discredit them.

The public never encourages the disreputable in the theatre. A small class of the prudent-minded do, but their likes and their patronage are by no means confined to the theatre.

How many women of the sort the Leader describes can be pointed out as successful in the theatre? Such persons as a rule soon drop out of sight.

As for the charge that reputable managers lend themselves to the meretricious in exploitation and other matters, it is untrue. If they did so lend themselves, how could they be reputable?

For a long time there has been a veritable

crash for all sorts of "stories" about the people of the theatre. It did not originate in the theatre. It was born of the yellow press, which has even invaded private life for its sensations. The theatre is a great public institution, and those prominent in it are steadily in the public eye. The yellow press has abused publicity as to the stage, and the stage is powerless to stop sensationalism relating to it in the yellow press, as other public persons who are illegitimately exploited in that press are powerless to stop the journalistic insanity of which so many are victims.

## RICHARD MANSFIELD'S CONDITION.

The following report was sent out from Lake Saranac, N. Y., Sunday night:

The continued illness of Richard Mansfield, the actor, since his return from Europe, has aroused some apprehension as to the effect of his illness on his stage career. Mr. Mansfield, accompanied by his wife, his brother, Felix Mansfield; a maid, a valet, and a secretary, arrived by special train from Montreal last Sunday night, and are occupying a cottage a stone's throw from the Hotel Amsterdam. Mr. Mansfield has his meals served in the cottage and refuses absolutely to see any one; but his brother, speaking for him, said:

"Mr. Mansfield is convalescing slowly but satisfactorily, and we believe it is only a question of time when he shall regain his old-time strength and vigor."

Asked as to his brother's plans for the future, Mr. Mansfield continued:

"He has no plans for the future he is keeping them to himself. Personally I think he has but one plan, and that is to regain his health at the earliest possible time."

At the time Felix Mansfield was giving this hopeful view of his brother's condition he was trying to summon physicians from Montreal and other places to examine his brother. There is good reason to believe that Mr. Mansfield's condition is more serious than his family is willing to admit.

It is known that following Mr. Mansfield's nervous prostration he has suffered great pain from sciatic rheumatism, and recently has complained of severe pains in his side, probably caused by pleurisy. He has lost sleep, his face is pale, and his eyes show the severe ordeal he has been undergoing. A trained nurse is in attendance upon him, having been called from New York on Thursday.

## ENGLISH MANAGER HERE.

Percy Norman, well known in the English provinces as a manager of popular melodramas, is in New York for the purpose of disposing of the American rights to several of his most successful plays. Among the dramas he has with him are *Second to None*, by Walter Howard, who supplies plays for the Lyceum Theatre, London; *Man and Wife*, by the same author; *A Woman Worth Winning*, which has been played 211 times in England and is starting on another season booked to the end of 1908. This latter is by Vita Rao, and is a drama of present day conditions in Russia.

Mr. Norman also has two one-act plays, written by himself, which he believes would be suitable for vaudeville. One, called *Man or Maid*, is a tale of the Cavalier period, and the other, *A Lost Soul*, is a drama of the time of George III. He is under commission to take back with him several American melodramas, if he can make the proper terms with their owners.

Mr. Norman is an actor as well as manager, playing heroes or characters. He is also co-author with Carthage Caldicott, a popular provincial actor, of two high grade dramas which he hopes to place in this country.

## THE CHICAGO PLAY FESTIVAL.

Charities for Aug. 3 contains a very interesting series of articles on the recent "play festival" at Chicago. It was playing of the kind that does not concern the theatre, but the active, outdoor exercise that sends the blood coursing through the veins and makes people take a new interest in life. The city of Chicago has expended millions of dollars in laying out playgrounds for the masses, especially for children, and the way in which they have taken advantage of them proves that the people appreciate these privileges. The principal playground is Ogden Park, and on the closing day of the festival over 4,000 spectators gathered about the big square to watch the youngsters at their games. Among the pastimes were folk dances performed by Swedes, Lithuanians and others in native costumes, and a drill by one hundred girls in bloomer costumes that was gone through with great zest. During the past four years Chicago has expended no less than \$6,500,000 on ten recreation centres, each of which is maintained at a cost of \$30,000 a year. During the past twelve months the attendance has been over five millions, which proves that the city has made a very profitable investment.

## GUY BATES POST WITH MRS. FISKE.

Mrs. Fiske's leading man, when she makes her tour of the South next Autumn, will be Guy Bates Post, who has been engaged by Harrison Grey Fiske for the Manhattan company. Mr. Post will play *Angel Clare* in *Tam of the Drum*, *Paul Sybil* in *Loch Keshoch*, and *Elliot Lowry* in *Hedda Gabler*. He was selected by Mr. Fiske after a careful survey of the field as the player best qualified for these important roles. For the past two seasons Mr. Post has been featured in *The Heir to the Moor*, in which he was last seen in New York. He made a striking success in that play and is also remembered for his fine performances in *Soldiers of Fortune* and *The Virginian*. Mr. Post had plans for a starring tour this season, but deferred them in order to accept the engagement with Mrs. Fiske.

## THE SECRET ORCHARD PRODUCED.

Channing Pollock's dramatization of "The Secret Orchard" was given in Hartford, Conn., on July 29, at Parsons' Theatre. While the play is an adaptation of Agnes and Egerton Castle's story it does not follow its source literally. Mr. Pollock has made some very decided changes in his material. As presented by the Hunter-Bradford players it was received with great enthusiasm. Josephine Victor played the role of Joy, Frances Gaunt was the Duchess, and Frank McCann played Favereau. Others in the cast were John Findlay, Burke Clarke, Arthur Hoyt, Frank Dixey, Clarence Handyside, Ida Lewis, Katherine Emmett, and Helen Tracy. The piece bears every evidence of being a big success.

## STRANDED COMPANY NOT THE ORIGINAL.

The "Herald Square Opera company," whose misfortune in Oklahoma were related in last week's Mirror, is not the well-known organization that has had nine successful seasons to its credit, but a summer "snap" aggregation whose manager probably appropriated the name of the original company for business reasons. None of the members of the stranded organization are known to the proprietors of the genuine Herald Square Opera company, and, according to its manager, they are all unknown to the opera world. The original company is too well known in the territory it covers to be mistaken for the organization mentioned last week.

## PETER PAN SCENERY SMASHED.

A baggage train containing the scenery and properties of Peter Pan and the personal baggage of the Maud Adams company was wrecked in a collision with a mail train near Coburn, Nev., early last week. The entire train, except the car containing the actors' trunks, was badly smashed and the scenery practically destroyed. No one was hurt. The baggage train left San Francisco a day ahead of the company. It was on a siding when struck by a west-bound mail train. Details of the accident could not be learned by members of the company, who passed the wreck the next day.

## LONDON THEATRE TOPICS.

GAWAIN COMES FORWARD WITH HIS CUSTOMARY INTERESTING BUDGET.

The Air of the British Metropolis is Charged and Surcharged with Talk of Trusts and Mergers—American Plays Closing and Running—The Regular Season Soon to Be Under Way.

(Special Correspondence of The Mirror.)

LONDON, July 27.—I am growing more and more inclined to the opinion that if things continue to go on as they are going on I shall be compelled to leave off calling this a London letter and must rename it an American letter from London.

The reason for the growth of this opinion of mine is, of course, the continuous increase of American visitors, professional and non-professional, the adding of American plays and sketches by leaps and bounds to the English stage, and the fact that the American language is the dominant tongue in and around this mighty metropolis.

All this being thus, naturally almost all my topics must be of a more or less American tinge (mostly more). For example, this week there has been yet another outbreak of that fell financial disease, American Trustitis. All sorts of rumors (mostly of the wildest) have been current, most of the leading theatrical and vaudeville managers have been interviewed (or, rather, re-interviewed) as to whether they are to be scooped into this or that "merger," or to be clutched by the claws of that species of American bird known as the Erlanger.

All this recrudescence of rumors (not to mention rot) has seethed up from the journalistic cauldron, all on account of Levy Mayer's arrival in London this week, following hard upon the wild Klawwanger reports of the previous week. So again our interviewers and "story" mongers and press agents have again besieged the doorsteps and banged the door-knockers of such show kings as Beerbohm Tree, George Alexander, George Edwardes, George Dance, and especially (that is to say, many times) as regards Oswald Stoll, the music hall monarch. The occult Oswald has doubtless been interviewing victimized more than his fellow-managerial martyrs because he is related by marriage to both Erlanger and Levy Mayer.

Naturally, on behalf of Mirror readers, I have made it my business to inquire into these new rumors of Anglo-American mergers, and the newly reported scooping up of British born players and vaudeville folk, all alleged (once more) to have signed American engagements at enormously inflated salaries. Also, once more, your ubiquitous Gawain has found that the said rumors have in every case not been overmuch adulterated (in fact, not at all) with what Charles Hawtrev, in one of his many mendacious descriptions, describes as the simplest, beautiful, straightforward, manly, glorious, heavenly truth.

With regard to all this Trust talk, I have only to add that the *Referee* of last Sunday was again alone in denouncing these theatrical and variety "combinations," and in pool-pooling all the ridiculous reports as to the impending of certain big Anglo-American specimens thereof, and that the same paper contained a very illuminative article on the present situation of American mergers and mutinies in the theatrical and vaudeville circles of your great republic. Finally, I have to report that to-day's *Truth* contains a very interesting, although easily controvertible, article by Critic William Archer, who appears (so far as I read him in this) to be a kind of semi-apologist for American trusts and strange things of that sort.

Here is another batch of jottings of especial interest to the American-minded. The Waldorf Theatre, on the new Strand Street, called Aldwych, has apparently been left by the Shubertists as a *casus belli* "Halls of Evil Clutches" were. When I went there yesterday to inquire into this desolation I found that I have never found before in connection with any British playhouse—which is that the stage-door was not only closed, but padlocked. This morning, lo! I read that the theatre's directors are being sued by the Westminster Council to show cause why the Waldorf is being left thus attendant-less and derelict, with no fireman, etc., which, of course, is dangerous.

Speaking of the street called Aldwych, I have to announce that a proposition has just arisen to utilize a huge vacant space there for the building of premises likely to fit a huge slice of the huge American colony which has taken possession of London, routing its usual natives with great slaughter.

Other items of interest to American citizens on both sides of the Strand include the following: In the Bishop's Craggahed its run at the Aldwych Theatre last night, "Halls of Evil Clutches" (the most delightful of the American plays now in London) has just registered its 100th performance in London at Terry's, Mrs. Madge Carr Cook being the recipient of great and continuous applause honors. This bright and deeply interesting "close to the soil play" (as they say in the American language) will, Manager Gaston Mayer informs me, migrate soon to the Adelphi across the road.

Your Mr. Clyde Fitch's play, *The Truth*, finishes at the Comedy to-night, until Sept. 2, when it will be revived. Soon after that Frederick Frohman will follow with Citizen Augustus Thomas' new play, *The Barrier*, with Marie Tempest again in the leading part.

A "last night" which teemed with interesting enthusiasms was that of Grace George at the Duke of York's last night, when Divorçons was withdrawn from those boards in order to make room presently for Brewster's *Millions*, which highly successful comedy must be shifted there to from the Hicks' Theatre so as to make room for Henry Arthur Jones' new play, *The Hypocrites*, which New York playgoers have seen, but which London ditto have not.

I was glad to learn from the delightful Grace's husband, the bold Brady (W. A.), that she will return to London next year, chiefly in a new play expressly written for her by Jerome Klapka Jerome. Also that Manager Brady will, in all probability, start a big American repertory season in London next year.

Next week the English dramatic season will begin to wake up, starting with one or two new productions. So good old Great Britain will (in this connection) then be attended to by the now much Americanized GAWAIN.

## LORIMER ENGAGES HENNESSY.

Wright Lorimer has engaged Roland Burke Hennessy as his personal representative and literary adviser for a term of years. Mr. Hennessy has been engaged in newspaper work since he left school, and has been connected with most of the metropolitan dailies, and several magazines. He was recently dramatic editor of the *Evening News*. He is the author of several books and has written two or three plays.

## OLGA NETHERSOLE INCORPORATED.

Olga Nethersole has been incorporated in order to hold real estate in the State of Washington. Miss Nethersole learned after she had purchased property there, that the state laws forbade an alien to hold land there. She controls five shares of stock in the new company, Louis Nethersole has two shares, John Coet two, and two New York bankers two.

## SOLD FAKE THEATRE PASSES.

Fred Fernon Collier, who said he was an actor, was arrested last Friday night on the charge of selling bogus theatre passes to the Herald Square Theatre. The "passes" were made out on the front of envelopes bearing the stamp of the theatre. Collier did not deny the charge.

## REFLECTIONS



Photo White, X. Y.

An excellent portrait of J. A. Wallerstedt as Captain Belleville in Dolly Varden appears above. Mr. Wallerstedt joined the Aborn Opera company in Washington and is giving his usual artistic performance in his old role in Dolly Varden this week.

Wright Lorimer has engaged Lester Lonergan to play the roles of John Burton, the father, and George Burton, the son, in his new play, *The Quickends*. The father, a Yorkshire yeoman, appears only in the first act, and the son, who comes to America, is one of the chief characters in the other acts.

Clinton Hamilton sailed for Europe on the *Oreic* last Thursday on a visit to his father, who is in the diplomatic service.

Joseph Conyers' Our New Minister will open its seventh season at Muncie, Ind., on Sept. 2. Most of the old favorites in the cast have been re-engaged, including Fred Clarke, Charles Adams, William Stafford, Edith Millward, Alice Washburn, John Allen, Lee Kellham, J. H. Loveman, Gertrude Fowler, and Harry Wigley.

Arch McGovern, late general manager of the Stevens and Linton attractions, has been engaged by Ernest Shipman as a member of his executive staff. Mr. McGovern will act as manager of the Herbert Kelcey and Effie Shannon company, which will open its season at the National Theatre, Washington, on Oct. 7.

Dudley Buck, the organist and composer, has presented to the Brooklyn Public Library a set of the full orchestra scores of Richard Wagner's works, in twenty-one volumes. The music collection at this library now comprises about 4,000 volumes.

Gertrude Shipman, who will star in Dorothy Vernon of Haddon Hall, under the direction of Ernest Shipman, opening in New York city on Sept. 30, is spending a few days in New York for the purpose of consulting with her management regarding the company which will be engaged for her support.

Mr. and Mrs. William H. Dimock (Marion Chester) have just concluded a successful summer tour through New England in No Mother to Guide Her, in which Miss Chester made a success in the part of Bessie. Mr. and Mrs. Dimock have purchased the estate at Monument Beach, Mass., formerly owned by Major H. W. Chester, and are now entertaining a house party of professional people. W. H. Dimock's steam yacht, the *Marion*, will soon be completed.

McFadden's Flats will open its fourteenth year at Long Branch, N. J., on Aug. 28, with new scenes, new scenery, costumes, specialties and tricks. The following people have been engaged: Annie Hart, Thomas Hearn, Charles Johnson, Ford West, Elsie Leslie, Jerry Sullivan, Everett T. Scott, Charles Stutzman, the Empire Quartette, the Gaiety Quartette, the National Military Musical Six, and a chorus of twenty-four.

Mr. and Mrs. Howard C. Hickman (Beulah Harriscole) returned from Europe on the *Manacopolis* on July 30. Mrs. Hickman has been playing *Lover Mary* in the London production of Mrs. Wiggs of the Cabbage Patch.

Marcus Mayer sailed for Europe last Saturday, bearing with him credentials signed by Welles Hawkes and Philip Mindil authorizing him to organize a branch monastery of the Friars in England and on the Continent, if the prospects appear encouraging.

"Norse Night" will be observed at the Fifth Avenue Theatre on Aug. 7, when the various Norwegian societies of Greater New York will attend the performance of Thelma.

Harry Child, late stage-manager of *The Sign of the Cross*, has been engaged by Henry W. Savage for the same position with *A Merry Widow*. He sailed for England on Aug. 3 on the *St. Paul* to see the piece, and will return on the same boat on Aug. 17.

Mrs. T. W. Anglin and Ellen Anglin, mother and sister of Margaret Anglin, arrived in New York Sunday from England, where they have been living for some time.

A Toxen Worm returned to New York Saturday on the French liner *La Lorraine*. He has been spending a month in Paris.

For the interpretation of the two principal characters in *The Lion and the Mouse*, which Henry B. Harris will send on tour in September with four companies, are: Company A, Edmund Dreed and Gertrude Coglian; company B, Oliver Doud Byron and Flora Julie Bowley; company C, Paul Everton and Helene Whitner; company D, Walter Edwards and Edith Parker.

Mrs. Holbrook Billm arrived in New York from Europe Saturday.

Daniel V. Arthur got a preliminary injunction last week to prevent Roy Atwell appearing in *The Orchid*. Mr. Arthur says Atwell contracted to appear under his management for a definite period in *Marrying Mary*.

Emma Carus will succeed Fay Templeton as *Mary in Forty-five Minutes* from Broadway this season.

Jacques Coint, of Amsterdam, the new stage-manager of the Manhattan Opera House, sailed for New York yesterday.

Madame de Grey, the costumer, is slowly recovering from a severe attack of appendicitis and peritonitis.

Elizabeth Goodall closed on Aug. 4 with the Bush Temple Stock company at Chicago, and signed for the Nurse in the Western Time, the Place and the Girl company, under Askin and Singer.

## CONRIED TO REMAIN.

Otto H. Kahn, one of the directors of the Metropolitan Opera House, returned to New York Saturday after five months in Europe. He announced emphatically that Heinrich Conried would keep his position as managing director of the Opera House. Mr. Conried, he said, is much improved in mental and physical health.



## TELEGRAPHIC NEWS

## CHICAGO

**The Girl Rangers' Pines—The Rocky Mountain Express—Salome—Gossip.**  
(Special to The Mirror.)

CHICAGO, Aug. 5.—A little syndicate of Chicago managers composed of Harry Powers, Will J. Davis, George Lederer, and Lincoln Carter will put on the opening attraction at the Auditorium on Sept. 1, originally called The Morning Glories but now called The Girl Rangers. Arthur Weld is announced as the composer, with Wallace Moody assisting. Possibly Mr. Moody's name is included because he wrote the really fine music of A Midsummer Night's Dream on the Wabash, and the production is to be, judging from fragments of information, a mixture of Bedford's Hope, A Midsummer Night's Dream on the Wabash, and scenic gems from Lincoln Carter's collection. Some time ago Mr. Carter was preparing a new sensational drama with a "big" scene showing what looked like a thousand head of cattle stampeding across the plains. I hear that in one of the big scenes of The Girl Rangers about one hundred chorus men and girls will be seen on real live mounts and the rest probably on hobby horses or Carter imitations in some sort of Carter illusion behind and beyond the live ones. It seems that one scene will be devoted to a serene musical comedy cow-punchers, and something has been said about "Fluffy Ruffles girls." It is announced among the certainties that the musical comedy number of the Wabash fantasy, Indiana Folks, will be one of the numbers of The Girl Rangers. The prices are to be from 25 cents to \$1, with plenty of seats on the main floor at 50 cents.

The Rocky Mountain Express, the new Kluge-Gazzolo musical melodrama produced at the Alhambra last week, showed unfailing elements of popularity, was well played and drew good houses all week. The performances increased in smoothness as the week passed, and by Thursday night there were few blemishes to be eliminated. The numerous changes of the big scenes were being made promptly. The scenes are laid in the mountains of Colorado. Nearly all of the eleven were exteriors of unusual depth and interest, and some showed marked originality. The leap across the chasm on a bicycle was a startling effect, and the effective use of the switchlight was enthusiastically appreciated. The story varied from the usual problem of two men and two women, in representing the villain as having the control of a Colorado railroad as his great object in life, besides marriage with the daughter of the president whom he would succeed. She loved a hero, superintendent of a division of the road, and Gideon Smalley, the director who would be president, was pursued by a revengeful woman known as Mrs. Smalley. Smalley hired a Mexican, Jose, to get the division superintendent, Tom, out of the way. The plot of murder and train-wrecking carried the characters through the mountains along the line of the railroad and into the hiding places of the Mexican and his accomplices. There was a strong scene in which the opposing characters struggle over the switchlight by which a train is to be wrecked or saved from disaster. The happy outcome of the play was brought about to a considerable extent by Solomon, a Hebrew comedy character. The other comedy characters were Mary Brady, a muscular woman hotel keeper, and her daughter Jennie. Tom was aided in foiling the schemes of Smalley by cowboy friends. Other characters were Big Jim, the locomotive engineer, who rides in on his engine in the second act and leaves his cab only to be killed by the Mexicans; Frederick Reading, President of the Colorado and Western, and Rainey, the operator in head man's sliding switch-tower. A chorus of boarding school girls, Mexican outlaws and cow-punchers was seen and heard in several musical numbers. Their songs were exceptionally well chosen and got numerous encores. Robert O'Connor was a good-looking hero as Tom, and played the part with the expected vigor, abandon and picturesque. Possibly his stonch hat was worn at too saucy angles, for it looked a bit rakish. Lawrence Williams was a good heavy as Smalley, and Roy Foster was thoroughly excellent as Jose, giving a clear, well-sustained character with sense and sincerity that made the audience respect the part at all times. For similar reasons, except that there was no such chance for character depiction, Catherine Chalmers was excellent in the leading woman part of Blanche. It was lacking a little, however, in sympathetic appeal. Jack Hayman's Hebrew Solomon, with a typical of most melodrama characters of the kind, but better played than usual. His parodies were a hit. Lydia Hayman was a trim little cowboy-girl as Jennie, and played the role neatly. About half of her repetitions about "ma" should be cut out. Martha Shields as the hotel landlady was a good conventional melodrama comedy Irishwoman. The cast included Earl Strling as leader of the cow-punchers, John Hartley as the cozen, Juan, Roy, Harry, Tom Murphy, V. H. Gilbert, E. B. Malvin, C. J. Jenson, and Harry Thompson, cow-punchers.

A production of Salome closed the Summer stock season at the Bush Temple last week. The play was in three acts, with eight principal parts, and very similar to the Salome used last season by Daniel Frawley at Minneapolis. In that version, however, the head of John the Baptist was not brought on the stage. The audience was treated to the sensation of hearing it chopped off and fall with a thud to the floor from the headman's block. An unearthly scream followed. Salome fell prostrate, face down, with a wierd light on her, and then the final curtain. At the Bush Temple last week the head was brought in, with a bloody rag half covering it. Salome took it and kissed it in the course of a melodramatic speech to it. Salome recites her mother and Herod, then, in a passion of religious feeling, closes the play, turning from her mother and Herod to accept the faith of John. The first act in the gardens of Herod's palace ends with the chaining of John the Baptist; the second act, in the palace, ends with the murder of Miriam by Salome in a jealous rage. The setting of the last act at the Bush Temple was the same as Act I, but instead of an ingenious and elaborate introduction of ill omen by means of flying birds, strange lights and apparitions, there was only a voice in the wings making prophetic (?) utterance. The dance of the seven veils was introduced at the opening of the last act. It was elaborated with some business of attendants swinging censers and scattering flowers. Mabel Montgomery played Salome with hardly a suggestion of the fiery passion. Now and then in her scenes with John and her scene of jealousy with Miriam, she was convincing. Her final appeal to him rang true. She did the dance mildly, and though she took off seven veils she violated no proprieties. Joseph Sullivan was the chief contributor of dignity and strength to the production, with his John the Baptist. It was a simple achievement, with lapses here and there, but on the whole it was a sincere meritorious attempt to reproduce this "holy man" on the stage. The cast included Ogden Wright as Herod, Elizabeth Goodall as Herodias, Lloyd Ingraham as Herod, Midge Voe as Miriam, Jean Adair as Leah, and Helen Wilton as Esther.

Note from the La Salle: The Girl Question is a financial romance. How strange! Cecil Lean and Florence Holbrook seem to be really out of the La Salle musical stock this time. About a year ago they were said to be out of the company, but they went back. Julie McCrea is rehearsing in place of Mr. McCrea, whose pleasant personality and smile will be missed. Captain Fourflush is the title of a musical comedy under preparation here for the road. The cast of Toyland includes Frank Lishman, Jack Dodson, Frank Irvin, Lillian Devere, Evelyn French, and Clara Schwartz. Kohl and Castle are remodeling the Star Theatre on the northwest side, Milwaukee Avenue, and will make it an unusually attractive house the coming season.

The Grand Opera House is being handsomely redecorated in green and gold. The fine, old fashioned horseshoe auditorium of this theatre will present an appearance befitting its name, the Grand Opera House. The new season at the Grand will open on Aug. 17 with Montgomery and Stone in The Red Mill. The opening attraction at the Auditorium will run one month, to Oct. 1, says Manager Milward Adams. The Grand Mogul will follow for two weeks (policemen's benefit), and Oct. 15 the K. and E. vaudeville season will begin and continue indefinitely. About \$25,000 is being spent on refitting and decoration. Manager Adams says that repainting the big theatre seems like trying to paint the whole lake front.

James Hutton, formerly manager of a Chicago theatre, arrived last week in advance of The Prince of Pilsen at the Studebaker. The new manager of the house, E. J. Sullivan, appeared and disappeared. Manager Harry Davis, of The Chorus Lady, at Powers', announces that the run will close on Aug. 31 on account of the Hypocrites booking. The Chorus Lady will go to St. Paul and Minneapolis.

A young and pretty Chicago girl, Doris Mitchell, will be the leading woman of Charles Marvin's stock in the Marlboro Theatre the coming season. The Marlboro is the popular family theatre of Englewood, and Miss Mitchell's home is in that section of the city. Her father is a Chicago lawyer. She was in The Coward cast at McVicker's. The leading man of the Marlboro stock will be Jack Chagnon, recently with the Baker stock at Rochester, N. Y., as was Ed. R. Haas, who will be leading man at the Bush Temple. Frank Pierlot will remain as comedian, and Agnes Bilal as Ingenue. Mr. and Mrs. Fred Julian will remain. The new members will include Lafayette McKee, John Larkin, and Lester Howard.

The hundreds of friends and admirers of Marie Nelson, who was leading woman at the People's for two seasons, will deeply regret to hear that illness will prevent her engagement for the third season. Her physician has advised a complete rest for an indefinite period. Miss Nelson has never fully recovered from the effects of awaking from a sound sleep one night last Spring to find a big, burly negro robber in her room.

George Ade's new play for Crane will be called Father and the Boys. It will be produced at Powers' on Oct. 1.

E. J. Carpenter is completing rehearsals of his several attractions, including two At Cripple Creek and Why Girls Leave Home. He will return to New York on Sept. 1.

R. C. Whitney arrives from Europe last Thursday and begins his series of road enterprises. Piff! Paff! Puff! will be started soon and the road productions of A Knight for a Day about Oct. 1.

Arling Aline and Grace Hamilton have been engaged for the leads of the Holden Brothers' new production.

The Auditorium house staff for the new season will include Ed. B. Adams, assistant to Manager Adams, and Sam Lederer, a reporter on the Daily News, will be press representative.

The Yankee Regent opened at the Garrick yesterday to a big house. Additional notice next week.

The Isle of Spice opened the new season at the Great Northern yesterday to good houses. Further notice later next week.

A special train load of Hoosiers will attend the opening performance of George Ade's Artie at the Studebaker on Aug. 12.

Doyle Robertson will produce Giacomo's Case II Folie at Ravinia Park next month. Mrs. Foster Comings will play Nannette. The play was translated for Mr. Robertson by Mrs. James Edgar Brown.

W. F. Mann's scenic melodrama, The Cow-Puncher, started its new season at the Bijou yesterday with two capacity houses.

Robert Howard, last season with The Little Duchess company, has been engaged for the opening production at the Auditorium.

The Bijou season continues successfully. Last Monday there was a full house in the theatre to see in the shadow of the Galloway. The melodrama was well played and staged. Pasqualina De Voe in the heavy role of Lola St. Mar showed far more strength and skill than usually seen in such melodrama heavies. She has the dark beauty for the part and the requisite intensity. Blanche Clyde did the soubrette part of Sally exceedingly well, playing the serious moments very neatly and sincerely. Olga Wood as Boris Dale and Blanche Rose as Anabella were satisfactory. Burt King did John Benetton well, and Joseph Abard was good as Tom. The company includes Paul Anderson, James L. Harrington, Charles T. Del Vecchio, T. J. Comerford, James L. Harrington, and James J. Walls, who had charge of the production.

J. D. Riley, manager of publicity for the Pekin, has gone to New York on a special enterprise connected with the theatre.

Joe E. Richards, who has been here as advance representative of Florence Roberts, has been doing the advance work for the Yankee Regent.

The wedding of Nina Carleton and John Fernlock took place July 24 at the Carleton cottage, Fair Haven, Mich. The Rev. Dr. Marquis, of Detroit, performed the ceremony. Miss Carleton was leading woman last season with The House of Mystery, and Mr. Fernlock played the leading juvenile part with Hamiltons in Fantasma. Mr. and Mrs. Fernlock are in Chicago considering plans for the season.

Will H. Armstrong has been engaged by Harry Askin for the title-role in The Empire and is now rehearsing here. Mrs. Armstrong (Magdalen Holly) also has been engaged for The Empire company. Mr. Armstrong had to cancel forty weeks in vaudeville for his well-known musical act, The Expressman, to accept The Empire engagement. His resemblance to Eddie Foy is striking.

Mr. and Mrs. Taylor Carroll have been re-engaged by Lincoln Carter for their parts in The Flaming Arrow. They will be in the Eastern company.

Nina Blake will take Miss Holbrook's place in the La Salle musical stock.

John L. Weber, formerly with Hackett, Daniel Frohman's companies and the Players at the Bush Temple, has gone into business in Chicago. He has an interest in the Chicago Costume Company.

San Thornberg, a Yiddish actor, having mastered English, will be at the Academy on Aug. 11 in an American play.

A new play, Tempest and Sunshine, by Lem Parker, was produced at the Columbus yesterday by the Rowland-Clifford company. A detailed notice will be given next week.

The bills this week: Studebaker, The Prince of Pilsen; Garrick, The Yankee Regent, with Toby Lyons; Powers, The Chorus Lady; Illinois, The Man of the Hour; Colonial, Brewster's Millions; Whitney, A Knight for a Day; Great Northern, The Isle of Spice; Ravinia Park, Ben Greet in Shakespearean repertoire; Columbus, Tempest and Sunshine; Bijou, The Cow-Puncher; Alhambra, Shadowed by Three; Pekin, Captain Rufus.

The District Leader company for the new season is announced by Frank J. Sardan as follows: Ethel Dovey, James Halloran, Fred Truesdale, Frank Wood, Vera Hamilton, Al Denier, J. W. Wandering, Gus Merrill, George Austin Moore, Jere Delaney, Lawrence Ackerman, George Cochran and Phil Peters, Jr., son of Phil Peters, widely known in vaudeville. The tour will begin on Aug. 29 with H. M. Strauss in advance and Mr. Sardan in charge. Harry Sydney will be the musical director.

Manager Milward Adams, of the Auditorium, says that the K. and E. lease will not interfere with the annual grand opera engagement. Iris, with Emma, and Marie Anselmetti are in the repertoire for next season.

Frederick Julian is filling a special five weeks engagement with the Baldwin-Melville company at Dallas, Texas.

The opening bill at the Marlboro Theatre, about Sept. 1, will be Pals.

Lincoln Carter has engaged Clarence Bellaire to play his old part of White Eagle again in The Flaming Arrow.

John P. Goring has leased The Show Girl of B. C. Whitney and will play it in the middle

West the coming season. Grace Wilson, a young Chicago singer, will have a leading part.

Will J. Block is expected to open the tour of Comin' Thru the Rye at the Garrick in about four weeks, with Albert Young, Stella Mayhew, Frank Lator and others of the old company.

Charles A. Fryor, director of the Herald Square Opera, was in the city last week engaging people for his company now touring the Northwest.

Mary Lawton, who was in the art theatre stock at the New Theatre, will be starred in Tess of D'Urbervilles the coming season.

OTIS COLBURN.

## BOSTON

**The Green Bird Succeeding—Carmen—Peck's Bad Boy—Stock News.**  
(Special to The Mirror.)

Boston, Aug. 5.—One house has now closed its doors for the remainder of the summer season. Old Home Week was a fiasco. It didn't begin to attract to Boston the throngs of returning home-comers who had been anticipated, and the out-of-door features of the week made threatening a question of lesser importance. Therefore the houses which hurried to open did not reap the harvest which they wished. They made money, but they were feeling a bit like Mayor Fitzgerald, whose efforts at booking the week were about like those of a press agent who has worked like a dog for a week and then sees his attraction open to seventeen men, thirty-two women, a dog, and the lithograph passed. It will be a long time before anybody says Old Home Week in Boston again.

The Green Bird seems to have determined to perch over the majestic for some time to come. Now that the piece has been produced it has been recognized as a work that was given at Whiston Park by a Summer opera company and was also given by suburban amateurs under various titles, winning such a success that its advancement to professional production was quite the most natural thing in the world. It is greatly improved for its presentation at the majestic and the cast is a strong one in every respect. Elsie Ryan is as dainty as she was in the earlier comic opera roles she played here, and Fred Lennox, George Schiller and all the others cover themselves with honors.

Carmen is the opera of the week at the Castle Square, and it brings in the full force of the company in the alter song. It has been quite a regulation thing to see George Tallian and Harry Davies change nights, but in this revival first Clara Lane and Hattie Belle Ladd take turns and then J. K. Murray and William Pruetts also try the game of alternation. Lois Ewell, Louise Le Baron, Otis B. Thayer, and W. H. Pringle sing all the week. The opera season is nearing its end, and only a few more productions will be given.

The stock company at the Bowdoin Square makes a decided change from the style of plays which it has been in the habit of presenting, and instead of the thrills of melodrama it gives the breeziest sort of farce-comedy in the shape of Peck's Bad Boy. It has been necessary to change the personnel of the company somewhat, and as a result Minnie Burke appears in the title-role and Tommy Shearer is the German grocer.

Parted on Her Bridal Tour is the Laura Joan Libbey melodrama at the Grand Opera House this week, and the familiar scenes of "Miss Middleton's Lover" appear to unquestioned advantage in the stage form. There was an unquestioned interest in the first presentation of the piece here, and Katherine Roth and all the others in the company did effective work.

The Hurdy Gurdy Girl has reached the last night of its stage at the Tremont, and then the run will positively come to an end. This termination of the local career of the piece here is not due to any falling off in the local interest in the production, but because the house is to have a number of important attractions before it begins its career as a vaudeville theatre. Hence The Hurdy Gurdy Girl must move on even while business has continued excellent. The piece is now in capital condition for its road tour.

Wine, Woman and Song has proved quite a revelation at the Globe. It is a different sort of a piece from those which the regular patrons of the house have been accustomed to see, but it is a variety show with clever comedians and pretty girls. Hence the business attracted has been testing the capacity of the house, which is rather unusual for such hot weather. The chief individual hit has been made by Bonita, who was already a favorite here.

William Pruetts came to the Castle Square to join the company for a few performances of his old character, Alfie in Cavalier Rusticana, but he was so well liked that his engagement was continued for the week in the local interest.

The Hollis is to open a week earlier than was anticipated, and the first attraction will be The Belle of Mayfair, which was seen here last season before it went to New York, and made an unquestioned hit.

William Courtleigh's week in Boston was his last before his long jump to the Pacific Coast. He was joined here by Mrs. Courtleigh, who had made many friends here in the days when her husband was the leading man for Summer stock companies in this city.

Vincent T. Fetherston made two flying trips to Boston during the past week. He has been with the theatrical colony at Kennebunkport, Me.

William Evans, who has been playing in stock company work in this city for the last two seasons, has signed with Richard Carle to go with The Spring Chicken the coming season.

Lindsay Morrison is evidently going to make things hum in the stock company circles in this city, for already he is getting big ads in the papers for the opening of his year at the Boston, although he does not give his opening play or the members of his company. In the overhauling of things behind the scenes which he has been making more than two hundred great drops have been thrown away and tons of material stored beneath the stage and perhaps forgotten have been removed.

William D. Andreas, business-manager of the Park, has started upon a brief pleasure trip West, making the trip through the Great Lakes by steamer and visiting his relatives in the northern part of Wisconsin. His vacation is shorter than usual, as he has had to stay in Boston for the season at the Park.

Manager Harry Farren, of the Columbia, has been placed in charge of the amusement features of the Marshall Field Fair this Autumn.

An ad fresco performance of As You Like It was given at Manchester-by-the-Sea on the lawn of the Essex Club last week. Otis Oliver was the Rembrandt, and Martha Sabine, Lester Lomenage, Cyril Young, G. A. Andrews and Florence Stevens were among the others who took part in the production. It was distinctly a society affair in attendance, for all the fashionables of the North Shore colony were there.

Otis B. Thayer made his appearance in a line of roles outside his comedy vein when he filed a petition in bankruptcy last week. He had liabilities of \$23,875 and assets of an uncertain value. The principal liabilities arose through his taking over the comedy, A Square Deal, which was not a winner. Judge William Littlefield of Cincinnati, O., had a secured claim for \$8,000 on a note which A Square Deal stood behind, and the American Show Printing Company holds a note for \$5,500 for printing. Other prominent creditors are John L. Sullivan, \$150; H. D. Pflum, New York, disputed claim of \$3,650, and unpaid salaries aggregating \$1,415 due to eighteen actors and actresses in his company.

Clara Sexton, the American prima donna, who has been singing in Italy, returned to Boston on board the Cunarder last week. She made her chief foreign success in Lucia, but she appeared in other operas while abroad.

Word was received in Boston during the past week announcing the marriage of Edith Gordon Walker, who was a Wellesley graduate before she went abroad to appear as an actress, and who has become the bride of William Caine, the young author and playwright. The ceremony was performed in London on July 20.

William H. Turner will be the first star of the

## LOUISE MARSHALL.



Photo Miller, Minneapolis, Minn.

Louise Marshall, whose likeness appears above, has been engaged for her third season by Sanford Lodge as leading woman in his company. She has appeared in the roles of Lady Macbeth, Juliet, Portia, Parthenia, Calanthe in Damon and Pythias, Maratona in The Royal Rival, Francesca in Francesca da Rimini, and many other important parts, in all of which she has been eminently successful. She began her dramatic career by a thorough course in one of the best dramatic schools of Chicago, after which she spent several seasons in stock companies, gaining that experience necessary to properly impersonate the heroines of Shakespeare, the study of which she expects to make her life work. She possesses a beautiful voice, a charming personality and rare intelligence, and judging by her past accomplishments the future efforts of this young actress will be crowned with success.

present season at the Globe. He is booked to follow Wine, Woman and Song at that house week after next.

E. H. Crosby, dramatic editor of the Post, and Mrs. Crosby are making a short trip abroad, sailing later than has been their usual custom. While in England he will undoubtedly consult with Sutton Vane, who is dramatizing his novel, "Radiana."

Richard Carle has engaged to furnish the Bank Officers with their show for their biennial theatricals the coming season. Their last appearance was in The Fillbuster, and now they will be seen in The Boy and the Girl, for which H. L. Hearts will furnish the music. As the Tremont will be a vaudeville house the financiers will have to move, and they have chosen the Hollis, where they will play for a week in February.

Ernest L. Walt, the dramatic critic of the American, has just proved that he is a historian as well as Secretary of State. He has recommended his history of the Nineteenth Regiment, Massachusetts Volunteers, and the Governor's Council has accepted it.

The Summer colony at Winthrop is making all its plans for the coaching parade to come on Aug. 17, which will naturally be the crowning event of the Summer season. One or two of the leaders have had to go to New York to begin rehearsals, but practically all the others will remain until after the parade.

JAY BASTON.

## ST. LOUIS

**Odette Tyler at the Suburban—The Idol's Eye—Summer Park News.**  
(Special to The Mirror.)

St. Louis, Mo., Aug. 5.—Odette Tyler this week succeeded Cecilia Loftus at the Suburban in the Palace of the King. Miss Tyler, judging by the crowds which greeted her initial presentation, has scored a strong success. She is supported by the same organization which surrounded Amelia Bingham, Virginia Harned, and Miss Loftus. Miss Loftus closed her engagement Saturday night with Mrs. Dane's Defense. Local critics speak of an increased seriousness in her work which pleased even more than her inimitable imitations.

Victor Herbert's The Idol's Eye is the offering at Delmar Garden this week, succeeding The Chimes of Normandy. Business is excellent. The Idol's Eye was given the opening week of the Delmar season, but owing to the continual cold weather few saw it. It is proving a hit this week. Cecelia Rhoda, John Young, Frank Rushworth, Jonie Intropidi, and Blanche Deyo are winning fresh laurels in new roles.

Thomas Preston Brooks and his band have replaced Sorrentino at Forest Park Highlands this week. The Brooks organization is a favorite here and a big attraction for the Highlands. In the vaudeville bill he found Sophie Brandt, the dainty St. Louis prima donna, after an engagement in A Madcap Princess, in which she originated the leading part.

The Baby Show, which begins Aug. 12 at the Highlands, will be the most unique event Colonel Hopkins has ever inaugurated for a Summer garden. Entries are coming in fast and some beautiful tots in arms will be exhibited.

Hilton's Comedy Acrobatic Cyclists are heading the bill at Mannon's this week. Jane Adler and company are also appearing at this popular garden.

Havlin's, the first of the downtown theatres to resume, opened Sunday night with The Great Eastern World. The house has been equipped with an ice cooling apparatus, twenty additional fans, improved seats, and new carpets. Professor Cavillo has been re-engaged to conduct the orchestra.

Thais Magrane sustained her splendid triumph in this her home city in By Right of Sword, a romantic drama. Her work as Countess Erika in Diplomacy last week evoked lavish praise. Miss Sumner attracted attention in the role of Marquise de Rio Zarea, a difficult dialect part which she maintains to the end with great skill. Mr. La Rue plays the lead in By Right of Sword in swashbuckling style, and the duel scene is one of the most attractive features.

GEORGE H. MOSSER.

## BALTIMORE

**Holiday Street Begins Season—Ford's Offers Motion Pictures—Notes.**  
(Special to The Mirror.)

BALTIMORE, Aug. 5.—Ford's Grand Opera House opened its season this evening with Loman H. Howe's moving pictures as the attraction. Mr. Howe has visited Baltimore on two former occasions, and, judging from the audience which greeted him this evening, he is becoming more popular than ever. This attraction will remain for four weeks.

The Holiday Street Theatre opened on Aug. 3 with A Desperate Chance, which was greeted by a large audience.

The Auditorium will open on Saturday, Aug. 10, with Tom Waters, in The Mayor of Laughland. The advance sale of seats is quite large.

HAROLD BUTLER.



## PHILADELPHIA

National Opera Season—Announcements—  
Managers Busy.  
(Special to The Mirror.)

PHILADELPHIA, Aug. 5.—Great preparations are being made at our various places of amusement for the fall season. A general brightening up and many improvements are under way.

The new Lyric Theatre will be the first in the field of the first-class theatres, opening Aug. 19, with a new play by Grace Livingston Furness, called *The Man on the Case*, which will be produced by Walter N. Lawrence. After its run here it will be taken to New York. The cast includes Jameson Lee Finney, Edna Leslie, Mary Hampton, Josephine Brown, Fred W. Peters, Ned Morris, William Herbert, Jeanette Ferrell, and Charles Lamb.

Contemplated openings, subject to change, are: Broad Street Theatre, Sept. 9, with Richard Carle's new musical comedy, *The Hurdy Gurdy Girl*, followed Sept. 23 by Dallas Welford in *Public Opinion*; Garrick Theatre Sept. 18, with Frank L. Moulton in *The Grand Mogul*; Chestnut Street Opera House Sept. 25, with *The Belle of Mayfair*.

The National Theatre opened with a matinee Aug. 3, with *A Great Express Robbery*, to a big house, the attraction remaining for this week. The house looks very pretty and prospects are bright with a good class of bookings of the sensational order. It's *Never Too Late to Mend* comes Aug. 12.

Blaney's Arch Street Theatre offers Vivian Prescott and Walter Wilson as the stars in *Wild Nell, a Child of the Regiment*. Business is good. *A Desperate Chance* Aug. 12.

The Standard Theatre, with Darcy and Speck's stock company inaugurates the season Aug. 10 with *Up York State*.

The Grand Opera House is now in the hands of the builders. A ballroom and skating rink will be added, to occupy the space on the second floor over the lobby. The opening date is fixed for Sept. 2, with *Wine Women and Song*.

Dumont's Minstrels will receive its patrons at the Eleventh Street Opera House, Aug. 24.

The Girard Avenue Theatre, under the management of Kaufman and Miller, will open Aug. 17 with *Since Nellie Went Away*.

Hart's Kensington Theatre will open with a matinee Sept. 2, with a new melodrama called *The Great Wall Street Mystery*, followed by *A Desperate Chance* Sept. 9.

The German Theatre, with Hanich and Adickas as the new lessees, will open with a stock company Sept. 14, presenting *Joan of Arc*.

The managers of the Walnut Street Theatre have wisely concluded to change their style of entertainment, and at present have under consideration a music hall on the style of Weber's in New York. The opening date is uncertain.

At Forepaugh's Theatre the stock company is now being engaged. The opening date will probably be on Aug. 17.

J. Fred Zimmerman, the popular theatrical manager of this city, is again at his post looking after his many interests, after a two weeks' trip.

Souza and his band open at Willow Grove Aug. 10 and remain to the closing day, Sept. 2.

The Patriotic Sons of America hold their convention here the entire week of Aug. 28. A big time is anticipated.

## WASHINGTON

Dolly Varden at the National—Charlotte Walker's Success—Gossip.  
(Special to The Mirror.)

WASHINGTON, Aug. 5.—Dolly Varden, the winner in the voting contest for the Aborn Opera company's offering for the current week, was witnessed by a large and thoroughly pleased audience at the New National to-night. The principals were again in distinct favor. It is to be regretted that the approach of the regular season will soon bring the closing week of this popular company. In the title-role, Grace Orr Myers is a pronounced favorite. Newcomers are J. A. Wallerstedt, a pleasing baritone, in the role of Captain Belleville, and the comedian, Charles F. Swickard, as Lord Gaywick. Harold Blake is seen to advantage as Captain Harcourt, and Huntington May scores strongly as Fairfax. Others that are most praiseworthy are Sabery D'O'Neill as Letitia, C. W. Phillips as Marlow, Gordon Hamilton as Crasby, and Blanche Hyde as Lucette. Next week, *Maritana*.

This is the final week of Charlotte Walker at the Belasco Theatre, where this popular stock star during her month's engagement under William A. Page's management has been a strong drawing card. Miss Walker's farewell part is *Lady Windermere* in *Lady Windermere's Fan*, which attracts a big opening audience. Next week crowded the house, and Miss Walker can with pleasurable pride display the Washington criticism of her portrayal of this difficult role.

The Greater Washington Band, under John B. Boveille's conductorship, is the next fortnight's attraction at Luna Park. Irene La Tour is a special feature.

To-morrow night is the "Newspaper Night" at the National Theatre. Manager William H. Rapley, of the National, and Fred Meek, of the Aborn Opera company, planned the occasion several weeks ago, and to witness Dolly Varden 600 youngsters, upon invitation, will fill the gallery.

Fanny Hart, of the Belasco Theatre Stock company, whose prominent debut upon the stage began with *Wilton Lackaye*, Hilda Spang, and Charlotte Walker during the earlier period of the present season at the Columbia in the daughter of Augustus, E. Hart, of the Euclid Avenue Opera House, Cleveland, and is a bright and intelligent young artist, who has shown real talent for dramatic work.

The Majestic Theatre, under the management of W. D. Fitzgerald, operating a permanent stock company featuring Kathryn Furnell, will inaugurate the season Aug. 19 with *The Christian*, announcing *The Cherry Pickers* and *Blue Jeans* for the following weeks. Manager Fitzgerald has great faith in the Majestic and his star. The supporting company will be strong.

Sabery D'O'Neill, a leading soprano of the Aborn Opera company, is mentioned as a headliner next season in a high class vaudeville singing act, under the direction of Milton and Sargent Aborn.

## CINCINNATI

Heuck's Opens for the Season—Opera Prospectors at Chester Park.  
(Special to The Mirror.)

CINCINNATI, Aug. 5.—The first house to open for the season is Heuck's, where Kate Barton's *Temptation* had its first presentation yesterday, with Ida Russell in the principal part. The weather was favorable, and good houses were in evidence both at the matinee and night.

At Chester Park, Clara Palmer is featured in *The Runaway Girl* this week, with *The Bohemian Girl* to follow. The addition of Miss Palmer and John Dunsmuir to the company has greatly strengthened it. Several other changes have taken place, the most important of which is the departure of Budd Ross, who begins his vaudeville engagements this week.

Instead of the usual vaudeville bill the Lagoon is offering *The Queen City Juvenile Extravaganza* company this week. The company contains a number of talented children, and the performances are greatly enjoyed. Kapp's Band in this week's attraction at the Zoo, and is drawing well.

The injunction suit brought by the Shuberts against the Heuck's Opera House company, involving the question of the season's bookings for the Lyric, has been postponed till Sept. 12, when it will be heard on its merits and a final decision rendered. It is stated that no matter how the controversy ends the season will open on Sept. 12.

## PITTSBURGH

The Rocky Mountain Express—The Alvin to Open—At Cripple Creek.  
(Special to The Mirror.)

PITTSBURGH, Aug. 5.—The cool nights during the past week benefited the few theatres now open, and detracted the attendance from the parks.

The Rocky Mountain Express to a play new to this city, and was presented at the Bijou to-day before large audiences. There are numerous scenes and "thrilling" situations, and the company is adequate. Next week, *The Outlaw's Christmas*.

The Alvin will begin its season on Saturday night. The house during its closed period has been thoroughly renovated and redecorated, and presents a handsome appearance. Arizona will be the attraction. The Volunteer Organist and Under Southern Skies are underlined.

Also on Saturday night Blaney's Empire will open its season, and will offer the well-known play, *At Cripple Creek*.

The Rollickers is the bill at the Academy, which contained large audiences to-day.

ALBERT A. L. HAWES.

## PERCY PLUNKETT ADRIFF.

Percy Plunkett writes from Edgartown, Mass., under the date of July 31:

This will probably be the last letter I will send from this burg for some time, as I expect to be in New York in a few days to see if I can "hook up" with some manager for the coming season.

I have just gone through an experience that will never be equalled in my memory. I have been on the open sea, fifteen miles from shore, with nothing to keep me from going down to "Davy Jones' locker," but a condemned life preserver and a swordfish. On July 28 Odlin and I went after swordfish, and as good luck would have it we landed three big ones. While on this trip, and asleep in my cabin, as a heavy fog had come up, I was awakened by Odlin, who was overboard, sitting on the rubber of the boat. It seems that one of the lines had become entangled around the propeller and stopped the engine, and there was Odlin, striped, cutting away the line. I aided him by giving a lot of good advice, which he did not heed. After an hour's hard work Odlin came aboard and tried to start the engine, but the thing would not move. We looked overhead again, and saw there was a little strand of the rope still clinging to the propeller, but Odlin would not so overboard again. Being a life preserver on the deck that had been used to keep afloat, I saw that it was "Odlin" and which Odlin had confiscated. I disrobed and putting the life preserver around my waist overboard I went, holding to the boat with one hand and cutting away the rope with the other. Odlin then went into the water and swam to the side of the boat, but in a minute I was carried back by the strong tide, and in a few minutes I was lost in the heavy fog. The sea was very choppy, and every time I would let my head go down I would swallow large quantities of water, which made me deathly sick. I began to lose faith in the life preserver, as I knew it was N. G., but I hoped that the fog would lift and Odlin be able to locate me.

Just then I bumped into a swordfish. At the other end of this bar was a very lively swordfish, but I clung to the boat. In a few minutes the swordfish came to the top of the water, and looked at me. I gave a yell and then the fish swam, and I went with him. I had no idea where I was going, but I was on my way. I sat on that confounded bar with that fish rearing me around for nearly an hour. When the fog lifted my boat was nearly a mile from me. Odlin came up, and we were both dead. I was pulled up to the surface, and more dead than alive, I was pulled into the boat. We killed the swordfish. It weighed over 300 pounds. I have not been swordfishing since, but my boat went out yesterday and caught two in two hours. I am glad to be going out in the morning, and if I survive, I will be in New York some day next week.

Mr. Plunkett sends a copy of the *Flanagan Gazette* containing an account of his adventure, as proof of his veracity.

## BOSTON CONSERVATORY OF DRAMATIC ARTS

The pupils of Howell Hessel from the Boston Conservatory of Dramatic Arts presented *The Lost Paradise* at the Castle Square Theatre, Boston, on the afternoon of July 28. The performance was one of unusual excellence and reflected great credit upon Mr. Hessel. He himself appeared as Remond, a Frenchman, giving a fine, well-characterized performance. William Massey scored as the father. As Polly Fletcher, Louise Langdon made a delightful and charming. Emily Blakton made Rob Appleton a very attractive character. Morton Stevens played both Mr. Fletcher and Swartz, and in the latter role especially gave a splendid, artistic performance. Virginia Vance scored as Cinderella, and Herbert Butler was pleasing as Ralph Standish. The presentation of this difficult play showed the caliber of Mr. Hessel's teaching and ability. For twenty years before he established the Boston Conservatory of Dramatic Arts he was well known as a successful leading man. He has supported such stars as Madame Modjeska, Margaret Mather, James O'Neill, Eleanor Robson, Kyrie Bellew, and Henrietta Crossman. He has been in stock companies in New York, Philadelphia, Montreal, Denver, Toronto, Ottawa, Indianapolis, and Chicago, and has assumed the leading roles in over 400 plays, ranging from farce to Shakespeare. This splendid training was evidenced in the presentation of the above play.

## ENGAGEMENTS.

Manager William E. Mailey has secured for Thomas Jefferson's support for this coming season Maggie Moore, Horace Mitchell, Lauretta Jefferson, Walter Colligan, Harry Odlin, Mrs. Katherine Wallace and children, Orlando and Katherine, and Phyllis Portman. Mr. Jefferson will open his season in Rip Van Winkle at Detroit on Sept. 2.

Among those engaged for George Lederer's new music drama, *The Girl Rangers*, are Sallie Fisher, Van Rensselaer Wheeler, Adolph Jackson, John Bunney, J. P. Wilson, Harry Turpin, J. A. Purdy, Arthur O'Keefe, Francis Sullivan, Marion Goodwin, Jack Burnham, Reine Davis, and Marion Cockburn.

Kenneth Davenport has been engaged to play the lead in *Just Out of College*, and is now rehearsing in New York city.

Harry Burcher, the English comedian has been engaged for *The Belle of Mayfair* this season.

By Betts and Fowler: Viola Wallace, Alice Scherer, Florence Westwater, Beatrice Whitford, Clara Kent, Edna West, Grace Menkin, Florence Livingston, Dorothy May, Florence Nicoll, Rosalie Lynch, Gertrude Lynch, Regina Lynch, Madeline Williams, J. A. Gordon, Liberty Delmore, Minnie Kilham, May Hagen, Zoe Melville and Marguerite Dorf, with *The Girl from Broadway*; Kate S. Keith, with *Rosamond Leslie*; Helene Davis, with *A Good Fellow*; Robert Richardson, Frank G. Jay, and Lee A. Ward, with *Adrift in New York*; Madame Cosper, with Quincy Adams Sawyer; Glee Schuman, Palmer Weston, Rayo March, Robert Graham, Herbert Heywood, Samuel O'Connor and Helen Davidge, with *A Contented Woman*; Lavonia Lorayne, with *Are You a Man?*; Mae Schaeffer, with *Yorks and Adams*; Lulu Martell, with *Lulu Glaser*; Percy Chapman and H. B. Briggs, with *The Toysmiths*; Don Court, with *A Texas Star*; Florence Langdon, Ernest W. F. Russell, Richard Simpson, and Eva W. Spear, with *Grace Cameron*; Reginald Barker, with *A Fighting Chance*; Dolan Maynard, with *Joseph Hart*; Grace Van Sandeligh and Minnie Middleton, with *The Devil's Auction*.

Robert Warwick has been engaged to support Virginia Harned in *Anna Karenina*.

John Mason has been engaged by the Shuberts for the leading male role with Virginia Harned in *Anna Karenina*.

John W. Albright, Jr., has been engaged by Henry B. Harris for *The Movers*.

Percy Brownson and William Barrows have been engaged for *The Lady from Lane's*, which opens at the Lyric on Aug. 19.

Edward Lester, by Cohen and Harris, for George Washington, Jr.

Marie Hagman, at Marty. Character heavy.

## AT THE THEATRES

To be reviewed next week:  
THE TIME, THE PLACE AND THE GIRL,  
Wallack's  
CONVICT 909.

Fourteenth Street—A Chorus Girl's Luck in New York.

Melodrama in four acts and fourteen scenes, by John Oliver. Produced Aug. 3 (A. H. Woods, manager).

Walter Atherton	Thomas J. Tempest
John Baird	Ralph J. Herbert
Louis Manheimer	Charles Blake
Charles Raymond	Leslie Morosco
Brooklyn Joe	Howard Crampin
Captain Tanner	Harry J. Lane
Hester Jones	Minnie Blake
Pete Hicks	William B. Watson
Baldie Wells	Howard Bryn
Tom Smith	Edward Mulvey
Grace Carroll	Lella Shaw
Kate Carroll	Eleanor Jennings
Monna St. Clair	Leslie Mitchell
Cherry	Vinnie Henshaw
Clara	Ethel Stanton
Wanda	Nellie Birtles
Edna	Clay Osborne
Just	Popsy Sands
Patty	Minnie Chaille
Baldie	Amy Anderson
Grace	Florrie Warner
Nellie	Julie Harris

The perils passed through by the heroine of this drama should be sufficient to discourage any stage-struck country girl from seeking a fortune on the stage. Even marriage with a youthful, good-looking, heroic Western millionaire would hardly compensate for the agony of mind and pain of body that the leading woman is obliged to suffer throughout the whole four acts. In spite of its strong moral lesson, however, the play does not come up to the standard of other melodramas by the same author—John Oliver, being a pseudonym of Owen Davis. While there are many and varied situations, most of them sensational enough, there is too much conversation placed between the opening and closing of scenes, and the climaxes are approached too rapidly to have the greatest effect. But the story is interesting, and faults of construction can be easily rectified.

The chorus girl is Grace Carroll, a country maiden who has come to New York to seek her poor, wronged sister, and to make a living on the stage. To add to her income she accepts a position as model for Walter Atherton, an artist without a conscience. Monna St. Clair, a show girl, is Atherton's purveyor of models, and equal to any villainy that the artist may conceive. Before Grace's arrival at the studio, the audience learns that her sister, Kate, has suffered at the hands of Atherton, and is the mother of his child. At the studio Grace meets John Baird, a young Klondike millionaire, full of noble sentiments, and he promises to protect her. Atherton attempts to drug her, but she sees through his trick and makes him drink the drugged wine himself. Then she takes Kate home with her, vowing to compel Atherton to marry the woman he has wronged, and "give the child a name." Atherton, quite vexed at being drugged, follows Grace to the theatre, gets knocked down by Baird, and generally ill-treated by Louis Manheimer, a bill collector, and Cherry Hunt, a dancer.

In Act II, Grace has devised a scheme to make Atherton marry Kate. She secures an invitation to go with him and a party of girls to a Long Island road house, intending to so work upon his feelings that she will gain control over him. But Atherton has a plan to get the better of her. He attempts to drug her with lemonade, and she drinks the beverage he has prepared. But Cherry, Louis Manheimer, John Baird and a blonde-haired youth named Charlie Raymond arrive in the nick of time, and frustrate Atherton's plans. Baird gets shot in the last scene of this act.

At the chorus girl's ball, shown in Act III, Grace finds Atherton overcome by drink. She makes him agree to marry her as a condition to her accompanying him abroad. The entire party repairs to the Little Church Around the Corner for a midnight marriage. During the ceremony Kate exchanges place with Grace, and Atherton, at the conclusion, finds himself the husband of his child's mother. Grace, in the third scene, is enticed to the "secret chamber" in Atherton's home, chloroformed and put into a large clothes hamper. Baird swings across the airshaft on a rope from an opposite window, but is shot before he can rescue the girl. Charlie and Manheimer, climbing the fire escape, arrive in time to rescue him from a demoniacally devised torture.

And in the last act they are all on board of an outward bound steamer. Grace is discovered in Atherton's stateroom, just as the villains are about to throw her overboard to escape detection. Atherton and Monna are arrested by the captain, but while they are left alone Atherton breaks into an ammunition chest, secures a revolver, fires it into the said chest and blows up the ship. All escape in the boats but Baird, Grace and Atherton, who float around on the top of the cabin. Atherton and Baird have a fight, in which the villain is thrown overboard, and then a revenue cutter, containing the entire chorus from the Casino, arrives and saves them. The effects of the sinking ship and the final rescue are very well done.

The entire cast deserves praise for good work. Lella Shaw, as Grace, played with intelligence and the right amount of reserve, and was especially good in her scenes with Atherton. Eleanor Jennings, as Kate, was obliged to suffer much ill usage, but she never overplayed the emotional and exhibited considerable skill as an actress. Louise Mitchell, as Monna St. Clair, made a good adventuress, acting the part somewhat out of the conventional methods of such characters. Vinnie Henshaw, as Cherry, put a good deal of spirit in the subterfuge role, but lacked opportunity for much display of her ability.

Thomas J. Tempest was the villain, Atherton, and played the role carefully. He received a great deal of the sort of applause melodrama audiences accord the villain. Ralph J. Herbert made a satisfactory hero, sufficiently manly and courageous, but not enough in evidence during the play to satisfy the audience. Leslie Morosco, as Charlie Raymond, a light-hearted wine agent, was youthful and good looking, and played his role with much energy. Charles Blake was humorous as Louis Manheimer, and Howard Crampin did extremely well in the role of Brooklyn Joe, a sort of burlesque gambler and assistant villain. The other roles were adequately played.

Specialties were offered by Vinnie Henshaw, Charles Blake and the eight See Saw girls, some London importations of Mr. Woods.

Next week, *The Gambler of the West*.

## Fifth Avenue—Love in Harms.

Love in Harms is a good sort of play for summer audiences, as there is nothing in it to tax the brain or excite the mind of the spectator. It is a nice, gentle comedy and was played with spirit by the Fifth Avenue Players. Edna May Spencer distinguished herself by a very sprightly performance of the role of Una Urquhart. Harold Kennedy was very entertaining as Frederick Urquhart, and made the most of some good opportunities. Augusta Phillips and Josephine Fox and Mrs. Maggitt had congenial roles, and Josie McAllister as the philosophical Jenny Joblots scored a hit. Edwin H. Curtis and Olive Grove made a merry old couple, and Ben F. Wilson played Dr. Hoffman effectively. Eleanor Widom, Arthur Evers, James Montgomery, W. I. West, and Bruna Carlisle were also in the cast. Eleanor Widom and the pictures were seen between the acts. This week's play is *Thelma*.

## Madison Opera House—Don Cesar De Bazan.

Lovers of the romantic drama enjoyed a treat last week when Don Cesar De Bazan was the attraction. The stirring scenes of the play,

LUCILLE LA VERNE AS MRS. ERYLYNNE.



Lucille La Verne, whose most recent appearance in New York was as the negro mammy Clancy in William Gillette's play *Clara*, has been specially engaged to play the part of Mrs. Erylynne in *Lady Windermere's Fan*, to be presented by the Keith and Proctor Stock company at the Harmon Opera House this week. Miss La Verne made a great hit in this role when the play was originally presented by one of Charles Frohman's companies a number of years ago, and ever since that time her services have been eagerly sought by managers of stock companies throughout the country when *Lady Windermere's Fan* was represented. Much interest is manifested in Miss La Verne's appearance in view of the fact that Mrs. Erylynne is a type of the brilliant, "smart," society woman, while Miss La Verne has been identified during the past few years with remarkable character roles, in which class of parts she is undoubtedly one of the best actresses on the American stage. Her appearance will give local theatregoers an evidence of her striking versatility. A review of the performance will be given in *The Mirror* next week.

which was given an excellent representation, made a strong impression, and the regular patrons were warm in their expressions of approval. The role of Don Cesar is especially well suited to Alphonse Ethier, and he rollicked through the scenes with just the proper touch of bravado. Beatrice Morgan as Maritana made a charming picture in her gypsy dress, and played with skill and effect. George Howell was a splendid Don Jose, and William C. Carr was good as the Marquis De Ronda. Emilia Melville scored as the Countess De Ronda. Ernest Anderson as King Charles II, Dudley Hawley as Lopez, Louise Brunelle as Lazarillo, Robert Lee Hill as the Captain of the Guard, Peter Adams as the Judge, George Manning as Paolo, Martin J. Faust as Pedro, and Peter Lang as the Lieutenant completed the cast. Henrietta Brown returns to the company this week, playing the leading role in *Lady Windermere's Fan*.

## At Other Playhouses.

HERALD SQUARE.—The 150th performance of *The Orchid* was celebrated on July 30. Japanese dolls were given as souvenirs.

CRITERION.—Hattie Williams in *The Little Cherub* opened the season at this house last night, Aug. 8.

AMERICAN.—The *Outlaw's Christmas* is the attraction here this week.

## CUES.

Grace Livingston Furness' new play, *The Man on the Case*, will be produced by W. N. Lawrence at the Lyric Theatre, Philadelphia, on Aug. 19, and after a month on tour will come to New York.

Luke Wilson and daughter Lulu have been specially engaged with *The King and Queen of Gamblers*, in which they are performing the "human cannon."

Joseph Kilgour, Malcolm Duncan, and Edward See have been transferred from *The Lion and the Mouse* company to the cast of *The Movers*.

Baseball teams from the stock company at the Gem Theatre, Peak's Island, and the Jefferson Theatre, at Portland, Me., played an exciting game one day last week, which resulted in a victory for the Islanders, with a score of 11 to 1.

Al. Leech will open his season in *Happy Days* at Atlantic City, N. J., on Aug. 8.

Rita Harlan, who filled in a short season this summer in Michigan, will continue under Arthur C. Alston's management next season, having signed to play Kate in *Shadows on the Hearth*.

Included in the cast of *The Mysterious Burglar* are Adele Lane, Rosaline Fielding, Florence Faulkner, James J. Walla, Paul Anderson, and Frank Winch, as managers.

William Hayward Claire, who has been with the Maude Adams company on the Western tour, returned to New York last Friday.

Harry Fields, who is to be starred in *The Hebrew Detective* this season by Al. H. Woods, will supplement his season's tour with a few weeks in the Broadway After Dark company.

Mae Joyce is no longer a member of *The Life of an Actress* company, having resigned for business reasons. She expects to open with Belasco's new play.

Pauline Chase will not play the title-role in *Miquette* in America, but will remain in London.

## CURRENT AMUSEMENTS.

Week ending August 12.

AERIAL GARDEN.—George M. Cohen in *The Honey-mooners*—10th week—35 to 60 times.

ALHAMBRA.—Vaudeville.

AMERICAN.—The *Outlaw's Christmas*—9 times.

BIJOU.—Commencing Aug. 6—Cole and Johnson in *The Sho-Fly Regiment*—1st week—1 to 7 times.

CASINO.—Fascinating Floor—12th week—65 to 92 times.

CRITERION.—Hattie Williams in *The Little Cherub*—130 times, plus 1st week—1 to 7 times.

FOURTEENTH STREET.—A Chorus Girl's Luck in New York—2 to 10 times.

HARLEM OPERA HOUSE.—Stock co. in *Lady Windermere's Fan*.

HERALD SQUARE.—Eddie Foy in *The Orchid*—18th week—126 to 143 times.

HURDIE AND GILMOR'S ROOF.—Vaudeville.

JARDIN DE PARIS.—Vaudeville—*The Follies of 1907*—23 to 24 times.

KEITH & PROCTOR'S 12TH STREET.—Vaudeville.

KEITH & PROCTOR'S 23D STREET.—Vaudeville.

KEITH & PROCTOR'S FIFTH AVENUE.—Stock company in *Thelma*.

LINCOLN SQUARE.—Little Johnny Jones—8 times.

MADISON SQUARE ROOF.—The Maid and the Mill—10th week—45 to 51 times.

NEW STAGE.—Billie the Eld—2 to 10 times.

PARADISE ROOF.—Vaudeville.

PASTOR'S.—Vaudeville.

SAVOY.—The Man of the Hour—30th week—284 to 291 times.

THALIA.—Convict 909—6 times.

VICTORIA.—Vaudeville—Mathews.

WALLACK'S.—The Time, the Place, and the Girl—1st week—1 to 8 times.



## YESTERDAYS WITH ACTORS.

ANALYTIC GLIMPSES OF THAT FAMOUS PLAYER  
EDWIN BOOTH.

A Compelling Personality, with a Highly Wrought Nervous Temperament, That Led to High Enthusiasms or Plunged Him into Dejection—His Early Manhood and His Sudden After Life.

In setting down the name of Edwin Booth I do it with hesitancy, and for two reasons: First, I knew him but slightly, and again because all of his life and art work has been told by William Winter, whose knowledge as a friend was most intimate and with whose power of expression and literary charm I cannot hope for one moment to compete.

But yet, as year after year goes by and the snow falls and the sun shines on Beautiful Mount Auburn, may I not dream if I ask to drop one blossom more on the grave of Edwin Booth, in token of a wayside memory of an artist who maintained the highest ideals of a man who remains in my mind as the most picturesque figure I have ever seen?

He was possessed of a rare compelling personality, with a highly wrought nervous temperament; therefore a creature of moods, impressionable as a sensitive leaf, rising to the wildest enthusiasm one moment, dropping as readily to the depths of dejection the next.

Of such a nature the happy-go-lucky, sanguine, ordinary soul has no more comprehension than the Celtic laborer can have of Greek.

Blessed be the certain reasonable hopefulness that sustains the morbidly inclined at least while the buoyancy of youth lasts!

Edwin Booth was in his early manhood when I first knew him, and a gay, mirth-provoking fellow betimes, just bubbling over with happy fun himself and generously determined to make every one else laugh, too. For him—

All the world was young, led,  
And all the trees were green,  
And every goose a swan, led,  
And every lass a queen.

For him it was joy enough just to live—

To ride into the world and away.

He was not at this period an acknowledged attraction with the public, but his father's name was his passport for the first steps, and his own unusual ability gave promise for the future.

Mr. De Bar, the manager of the St. Charles Theatre, New Orleans, was by marriage his uncle, and among the stars for 1858 was "Young Booth," "Ned," as he was familiarly called by his intimates, for there were not a few in the company who had known him in California and who spoke of him in such lavish praise that the others to whom he was a stranger were led to expect a veritable Prince Charming, and charming the stars certainly was, easy, amiable. In the quaint old French city he was in the house of his uncle's friends. The "boy" came home, as it were; every hand gave him a welcome; he was happy in his coming; happier in his professional success, gay, light-hearted, full of anecdotes and repartees, daring enough to intersperse lags with funny remarks of his own when his back was turned to the audience, and clever enough to wheel round at the right instant and with sober face and dignified delivery return to his author, as if such a breach were impossible.

On one occasion, as he went up the stage in Richelieu murmuring some droll query which I, walking by his side as Julie de Mortimar, was earnestly endeavoring to catch, the dual action of his brain enabled him in the same breath to hurl the words of the play, "Irreverent ribald!" over my startled head, and that, too, with such electrifying, tragic force that, not being a very old stager, the "awful circle of the Church of Rome" was saved from being drawn round the prostrate figure of Julie de Mortimar by the strong arm of Joseph, who, seeing the impending collapse, fairly held her up on her feet, so truly was she frightened by the unlooked-for transition.

This, they told me, was a joke Mr. Booth was fond of perpetrating on the unwary. But when the act was over all enjoyed a laugh behind the curtain and those in front were none the wiser. The most sanguine expectations were realized during this engagement. Audiences were large and enthusiastic, critics were lavish in their praise. Indeed, the best judges decided that the young star was fired with the father's genius. What words more precious to a son! One menace and one only threatened Edwin Booth in life's great start.

It was no secret that with the inheritance of the God-given genius came also a disease of the appetite, but we saw nothing of it in New Orleans at this time.

Temptations must have beset him, unusual ones, as it might appear, but there had come the strength to resist. Some intimated it was his respect for his uncle's theatre, and all agreed Mr. De Bar's authority was very great. If it were so, then the young fellow was susceptible to a better influence and safe while resting in it. Might it ever be wrenched to him? said a friend in his heart when they parted.

For the blight that threatened must be met and overcome, or not only his career but his whole life would pay the penalty. The ordinary indulgence in dissipation and reaction therefrom was not for him as for the next ninety-nine. Yielding to temptation means for some a mere nothing, to others at the worst varying degrees of a sick or sorry hour, plausible penitence, and then all's well again.

But a certain inborn spirituality cannot be stamped out. It may be outraged, but it asserts itself again and again, and with a conscience like Edwin Booth's it will not be forgotten. So to such a man the yielding to wrongdoing meant moral failure, degradation for others as well as for himself, and an aftermath of torture and remorse which only those with his capacity for suffering can comprehend. There was joy for those who knew and loved Edwin Booth when they felt the "nettle danger" was to be plucked from his path by a "guardian angel" by the name of Mary Devlin, to whom he was reported engaged.

She fully recognized the weakness, but devoutly believing in the power of love she felt it could eventually conquer evil.

So the next two years led up and on, the triumphs of the artist were renewed at every performance, and as his professional success was now beyond compare, so too were his domestic relations. His marriage in 1860 crowned the height of his rare good fortune and added a page to the history of romance seldom equalled.

My meeting with him at this time was a great pleasure. In the first place, I had just arrived for the Autumn season of the Boston Museum. Every face and every place was strange to me. People did what they could to cheer me up—William Warren and Mrs. Vincent being especially attentive—but after traveling for a lifetime I end where I began, in being wretchedly depressed in strange surroundings. So I remained in Boston, hopelessly shy and sad and lonely and homesick, when good Amelia Fisher called, inviting me to spend the Saturday evening at her house to meet Mr. and Mrs. Edwin Booth. We did not act after the matinee in the Museum on that day. I accepted gladly, for this promised a familiar face, and that made my heart sing.

Miss Fisher herself was a dear, tender old lady. Those who never knew her and her home on Bulfinch Place (which for many years held William Warren also) may well regret missing the original painting. No pen-and-ink sketch can do it justice. It was unique. No copy could be possible, no tongue describe the comfort of the large, well-provided supper table spread in the English kitchen, with its tongs of shimmering pewter which covered on one side and the dresser, up to the ceiling on the other, filled with willow-pattern plates above and coppers and brasses below.

And then the wits that met around the board—the stately, genial William Warren opposite his gentle hostess; there, too, at his side were his in Boston would we find his merry cousin, Joseph Jefferson, and every other celebrity that came

and went. On my first introduction that Saturday night I had much to look forward to—Miss Fisher's hospitality, the enjoyment of seeing most of Mr. Warren, the satisfaction of meeting an old acquaintance, and the enticing romance of the new Romeo and Juliet. This was the end of their honeymoon. Really it might be expected the evening was to be delightfully interesting. Well, it was! The lovers were lost in adoring admiration of each other, and the tactful, sympathizing little group about them left them to their heaven of bliss. Juliet at one time held an album in her hand and mechanically turned the leaves, but her eyes rested only upon Romeo at her feet. Many times since have I witnessed magnificent productions of the play with lofty and imposing balcony and glaring electricity. But never have two lovers of Verona been produced as they looked and lived that night in the little low-browed parlor on Bulfinch Place.

Edwin Booth was even more attractive than when in New Orleans, far more poetical, more picturesque, only silent and serious. I watched for one burst of the old fun, but time had worked a revelation. I never saw "Young Booth" again.

In a measure I was prepared for change. Grave responsibilities had made the past year a whole lifetime to me. Why not to him? But what struck me was an expression of sadness and an air of unnatural abstraction that crept over him, as of some strange presentiment or some foreshadowing, as if, like Romeo in truth, "his mind misgave some consequence yet hanging in the stars." At times the gloom was sufficiently pitiful to make itself felt by others. "Juliet," seeing it, once made a merry appeal about some atrociously bad photograph she had discovered of herself in the album, and by her insistence upon his completing the page with a good one the lover-husband awoke again from his reverie, only to fall into it again. Did some prophetic knell strike on his ear? Was some gift of divination given to him to look forward into the next two years? Did he see that lonely man arrive in the devastated home? "Too late" for all but the great silence that reigned therein! Poor Edwin Booth! Sometimes I have believed that in his moods he had been living with the awful shadow that met him afterward at his own door until it had become familiar, and in this way he had been somewhat prepared for that otherwise impossible parting! With his sweet young wife's death in 1863 "the world was old indeed" to the heart-broken husband. The home she had helped to make became impossible with-

for Edwin Booth seemed now to be promising rainbow hues in every direction. It might have been supposed that such a nature as his would seek near and loving companionship, and this he began to find in the society of dainty little Mary McVicker. I knew her, and was more than interested, while, as the Scotch say, "sair doubtin'" together with far wiser heads than mine.

The doubt only came from the knowledge that here were two morbid, nervous and sensitive natures. Those who knew both feared that they might act and react upon each other, as such temperamental qualities are apt to do.

Mary McVicker had been a stage child, and the only one so placed whom I have ever known unfitted for the life. The Batesman children are the first I remember, Kate, the elder, being afterward the first English-speaking actress to introduce Leah the Forsaken. Every little girl is not a realization of perfect loveliness as Kate Batesman was at eight years of age, nor the incarnation of gleam and quiet humor such as her sister Ellen represented. But these youthful stars have been described with others as healthy, merry, normal children, petted to their heart's content and making duty pleasure. Neither their education nor their health suffered in after life. This may be set down by those who have not been behind the scenes as applying only to such as stand in the first rank. But among children in general my experience has been the same. One proof I recall at Laura Keane's Theatre in New York, where, in the old peddle of "variety" I hardly dare to vouch for the number of children concerned but certainly in the tableaux, over forty. The play ran many weeks. In all that time the spirit of fun possessed the children. If not one place, then another served them for a playground in the big theatre, and while many a muffled "hush!" and necessary distraction were resorted to, during the actual performance there was never a cry. All entered into the fun as they might into the same thing at home or at school. Mary McVicker was just the reverse of all this. At nine years of age she sang prettily, but was utterly out of her element on the stage. The poor, frail little thing was under such a cruel strain of nervous fearfulness and discontent as to inoculate everybody about her. The child had rare mentality, an intellectual power not only beyond her physical possibilities, but far beyond her years. Had she been trained under the same rule as the great astronomer, Mary Somerville, allowed to run wild till she was fifteen years of age, sent to bed with the birds in undisturbed



EDWIN BOOTH IN 1852.

out her, and then the child—her child—must be doubly tended and cared for. To whom could he trust the sacred charge but to his mother? So Mr. Booth broke up his Dorchester house and with the baby Edwin resided with the elder Mrs. Booth in New York. He had naturally no heart left for his career, and it was at first believed he would retire from the stage; but without the distraction it afforded his loneliness would have been insupportable, and upon his reappearance after a few months he was most warmly and enthusiastically received.

But other clouds were lowering for the whole American people, and the tempest swept peace forever out of the Booth household.

There is no need to dwell on the chronicles of history. Every schoolboy knows how President Lincoln died on the morning of the 15th of April, 1865, assassinated by John Wilkes Booth, and that in the first shock his brother and every one bearing the name of Booth was painfully overshadowed.

This passed away with time, but the suffering caused by that awful tragedy could never be effaced. All mourned a beloved leader's death, and the irreparable loss of the bereaved family at the White House was at least shared by a whole nation. But except for the few immediate friends the Booth household mourned alone, and the sorrow of that soul-stricken mother beggars description. The maddening terror, the racking suspense, spreading over all those long, long days and longer nights! The watching, the listening and the waiting! Oh, the hopelessness of it all—the overwhelming, the unendurable agony! Let us close the door upon a sorrow so sacred and leave that poor soul with its only refuge.

There is no doubt with its shrinking sensitiveness, Edwin Booth would permanently have left the stage at this time could he have followed the dictates of his own desire. But complicated business affairs rendered a return to his profession absolutely imperative as the only honorable solution of matters commercial.

This was after some months not only made possible but cordially invited by the general demand of the American public. The wave of sympathy now set in and flowed the more abundantly because of his recession. This was amply demonstrated on his appearance at the Winter Garden in 1868, when he received the ovation of his life. Scarcely do we witness such a scene as the theatre that night presented. Almost never do we hear the deafening cheers that greeted Hamlet's entrance. It was as if the public had come with one accord determined to dispel a doubt (if any such remained) of their confidence and admiration. The enthusiasm that followed him through the whole play was never more deserved. All certified to the artist's having given the most poetical, scholarly, refined and perfectly finished performance of his career. From this night more than ever was his success assured. The heavens that had been "hung with black,"

quiet, allowed by day to range the countryside in the sunshine and sit in the shade of the hedge-row making daisy-chains, like Mary Somerville, she might have left some striking record behind her; not, I will say, of a long life, but something accomplished in the thirty-two years, some brilliant achievement quite possible with reasonable health, for there was promise of rare intellect in little Mary McVicker. Nor was intellect her sole charm, as I learned. On one dull, gray Sunday (during an engagement I was playing in Chicago) when she came to see me there were no tears then, no want of mirth in the girlish elf that sat by my side for three hours, provoking laughter, seeing faces in the fire, and, best of all, telling me about herself. She was eighteen now, interested in her studies, fond of her music, devoted to her Sunday-school, but, with a piquant expression of horror, "hating the stage." She could smile over that, because she had done with it. Nothing could induce her to return. She was well, really well, lived like other girls, and was as happy as the day was long.

Some very little while after this she fell in love with Edwin Booth, and besought her stepfather, the manager of the principal theatre in Chicago, that she might return to the stage for the delight of acting with him. And so their ultimate marriage came about. Who can wonder at it? She was not beautiful, but gifted and a most bewitching, sympathetic little soul, and he—possessed of all the attractions Edwin Booth could justly boast. During the first year of his wooing and marriage pretty stories were told of his devotion and her intense interest, following him from entrance to entrance, or listening in his dressing-room, as she sat there sewing, wearing a business-like apron with the most capacious pocket, into which the work was tucked whenever he rushed in for a change of dress. In her glad presence the reticent, shrinking, gloomy man of the last few years became transformed into a normally cheerful, breezy, sociable being.

And then, little by little, crest discussion into their lives until mutual estrangement followed, acute suffering for both, a wrecked future for Edwin Booth, and nervous prostration ending in the death of his wife. When married people drift apart, who can say which is to blame? Left to themselves it is not uncommon to find generous impulses arising on both sides and harmony restored. Had the baby lived it would seem as if it might have been a blessed link. But he only came to prove how precious he was, and then passed on to where he was truly "born, being dead."

Beyond these few facts I for one know nothing. Common rumors intimated that cruel interference was responsible, not their own hearts, for this pitiful alienation. But it is enough for me to know that here were two highly strung, overwrought, sensitive, nervous natures that with the least jar and friction became impossible to each other. It would seem, too, a natural outcome of

## BABY'S ECZEMA CURED

Grew Worse Under Care of Doctors and Hospitals—Parents Tried Cuticura and Child is Perfectly Cured at a Cost of but \$1.25.

"Eczema appeared upon our child was three months old. We applied to several doctors and hospitals, each of which gave us something different every time, but nothing brought relief. At last, one of our friends recommended to us Cuticura Soap and Cuticura Ointment. A few days afterward improvement could be noted. Since then we have used nothing but Cuticura Soap and Cuticura Ointment, and now the baby is six months old and is quite cured. All that we used was one cake of Cuticura Soap and two boxes Cuticura Ointment, costing in all \$1.25, and I recommend the Cuticura Remedies strongly to all mothers whose children suffer from such diseases. C. F. Kara, 343 East Sixty-fifth Street, New York, March 30, 1906."

her return to the atmosphere of a theatre, which "may be triumph, but never tranquillity," and to which she was not fitted as others are. To some it is a healthful stimulant. They seem to inherit its attributes in every drop of their blood. To them it is the breath of life. But little Mary, as I knew her, was more akin to the Wordsworthian peace of the shady hedge-row and the dreamy out of a sunset there.

After this painful episode it almost seemed as if Edwin Booth patiently endured existence but never craved it, and yet his professional success suffered no diminution. He enjoyed his travels and engagements in Europe. Wherever he went he met congenial society, and above all he possessed the love and devoted companionship of his daughter. On his return, seeing him casually as I did, being a near neighbor on Chestnut Street, I could but note the melancholy, abstracted air, the drooping of the head, the tired dragging of the feet, as if weary of the effort, until day by day the impression stole in upon me more and more that this was the beginning of the end. On first seeing his wife natural impulse had been a word of greeting, but he looked ill, strangely detached from simple acquaintances, and I passed on, respecting his reserve. So again and again the word of greeting was heartily wished but never spoken.

I was glad when he left us, thinking the return to Boston and its familiar streets had been too cruel a reminder of old days, and I was especially glad when friends told me his future abode was to be 16 Gramercy Park. Here he might surely find what pleasant distraction, contentment and calm were possible.

The Players' Club, where he lived and died, bears testimony to his great generosity, and if, in future days, the lesson of his life needs ever to be told to those sitting round this hospitable hearthstone, let it speak for itself in Sargent's haunting portrait.

The photographs of ten years previous give a face full of defiance, the wilful, long, tightened upper lip and the imperious eye which "the slings and arrows of outrageous fortune" seemed only to intensify. But all that we gather from the Sargent canvases is of one spiritualized by earthly suffering. There is no defiant expression, but a pathetic, childlike longing, a relaxed and quivering lip, a "meek intelligence in the eyes," an absolute severance of all mundane associations, an acceptance of the Divine, as if Edwin Booth told us:

He broke my will from day to day.

He read my yearnings unexpressed, and said they nay.

I can scarcely understand man or woman looking on such a picture unmoved. Blent be the art that doth immortalize! Twice blest when it not only perpetuates the human image but the illumination of the soul!

CATHERINE MARY REYNOLDS WINSLOW.

## JAMES K. HACKETT RETURNS.

James K. Hackett returned from abroad Sunday on the steamship New York. He brought with him some new plays and announced his arrangements for the season. On Sept. 2, at Springfield, O., he will present R. B. Knickerbocker's "The House of a Thousand Candles"; in Philadelphia, on Sept. 23, Dallas Welford will begin an engagement in Public Opinion, a farce by E. C. Carton. Later in the season Mr. Hackett will bring Mr. Holland and Mr. Welford to his Forty-second Street playhouse. On Sept. 30, in Washington, Mr. Hackett will produce A Fool and a Girl, written by David Wark Griffith. Mr. Hackett has selected for himself John Gayley's Honor, the first performance of which takes place at Milwaukee on Nov. 3.

He has engaged Miss Darragh, an English player, to support him. Later Mr. Hackett will appear in Mr. George, by Louis N. Parker. He has also arranged for the production of Alfred Sudo's new play, The Cave of Illusions; The Man Who Won, by Mrs. Bailey Reynolds; new plays by Justin Huntly McCarthy and Pierre Wolff, an opera by Frederick Barry and George Stephens, and a dramatization of "The Masquerader."

The Hackett Theatre will open for the season on Sept. 2 with The Movers. In conjunction with the Shuberts Mr. Hackett will produce The Girl Behind the Counter and continue the management of Mary Manning in Glorious Betsy.

## STOCK PLAYERS ENJOY OUTING.

Keith and Proctor gave an outing to the members of the Harlem Opera House stock company on Sunday, Aug. 4, and invited the members of the different social clubs formed in honor of the Harlem players to be their guests. Pelham Bay Park in Westchester County, known for its beauty, and an ideal place for recreation, was selected for the picnic. A committee consisting of Barry O'Neill, the stage manager, Alphonse Ethier, the leading man, George Howell, and Robert H. Hill, worked under the supervision of Manager H. Brunelle and put together a very interesting programme, consisting of social games of all kinds. The affair was a big success from every point of view. The forenoon was spent in swimming and boating, and an elaborate luncheon was served at noon. There were about 300 present during the day.

## JACOB ADLER'S SEASON.

Jacob Adler will open his season at the Grand Street Theatre on Aug. 23 in Broken Hearts. He has in preparation for early production a new play by Morris Enten, entitled At Sunrise, and a strong drama by Sholem Asch, the Russian playwright. Mrs. Adler, who has been managing the Standard Theatre, London, this summer, will return to New York on Aug. 22.

## MRS. HARDY IMPROVING.

Mrs. Helen Avery Hardy, of the Shuberts' general press department, is gradually recovering from injuries received in a carriage accident some weeks ago. In spite of a broken ankle, a dislocated shoulder and many bruises she has pluckily stuck to her work, conducting the department alone for nearly a month.

## STOCK COMPANY WANTS THEATRE.

The Albert Brown Stock company, now playing at the Davidson Theatre, Milwaukee, desires a location for the Fall and Winter in a city of not less than 100,000 population. The company is fully organized, and has been very successful in Milwaukee this summer.



## ACTORS VS. MANAGERS.

## ANNUAL CHARITY FIELD DAY AT THE POLO GROUNDS A GREAT SUCCESS.

Unrehearsed Comedy by Both Sides of the Profession—Baseball, Boxing and a General Good Time—A Great Thrill Highly Amused by Stage Folks in Strange Churches.

About five thousand people crowded Broadway and Thirty-third Street last Saturday and went to the polo grounds to help along the Home for Destitute Crippled Children and to get a great deal more than their money's worth of fun. By two o'clock, the time set for the overture, the grand stand was more than half filled, and all the afternoon belated actors—probably those who walked out—were running the gauntlet of programme girls and filling up the vacant seats. The entire affair was a complete success, both from a financial and an artistic standpoint—for there is an artistic side to spontaneous fun. Cohan and Harris were the managers, and Sam Harris in person directed the stage.

The first number on the bill was the ball game between the actors and managers. To properly introduce it, Max Schmitz's "white and gold band" played "The Star Spangled Banner," and the participants made a grand entrance from the field, headed by a party of cowboys and Indians from 101 Ranch, and a nameless nondescript musical aggregation. Joe Humphreys was official announcer, and Hollis Cooley was umpire. A cage, suitably inscribed with warnings against throwing bottles, had been provided for the umpire, but Mr. Cooley could not get into it, and had to take his chances unprotected.

The actors were the first in the field, and were cast as follows:

George M. Cohan.....Little Johnny Jones.....p.  
Fred Stone.....the Booby Crow.....c.  
J. J. Corbett.....the Hon. J. J. Corbett.....c.  
George Evans.....the Hon. J. J. Corbett.....c.  
George Evans.....the Hon. J. J. Corbett.....c.  
Harry Kelly.....Deacon Flood.....c.  
Jack Gardner.....Robert Emmet.....c.  
Bichel.....the Dutchman.....c.  
Watson.....the Tramp.....c.

James Morton as himself, Frank Mayne as Caruso, David Abrahamson as the member, Charles Ross as Andrew Carnegie; gentlemen in waiting.

Maude Ellis Kelly, armed with boxing gloves, was umpire for the base.

A. L. Erlanger, in regulation uniform, was the first manager at the bat. Cohan pitched him several easy ones, and he probably would have hit the ball somewhere if Stone had not interfered by coming in front of the plate to catch. Erlanger took his base on balls. He found his way home in easy stages. The next manager on Sam Harris, had little difficulty in finding Cohan's curves—if he has any—and both scored. Jack Welch went to first on a lamentable error by Beban, who could have stopped the ball if he had not been engaged in practicing thrusts with his dueling sword. Welch came home in confidence because Stone lost sight of the ball. Terry McGovern, who was playing manager, got thrown out at first. Walter Moore hit to left field and went to second on a wild throw by Stone, and came home on account of Bichel's fatness. Sam Scribner hit to Beban, who was surprised at catching the ball on the first bounce. He held it while Scribner arrived in Corbett's territory unscathed. Charles Hanna, the handy man, also hit to Beban, who hit the ball in time to stop him at second, only Beban was not ready, and Marks passed on home, scoring Scribner also. Jules Hurlig disturbed Deacon Flood's meditations by hitting to third, and made a home run on an infield ball. William Morris, disturbed by the applause that greeted his appearance, hit an easy one to Evans, who threw him out at first. Erlanger came up again and quietly and unobtrusively struck out.

Then the managers took the field. They were lined up in this fashion:

A. L. Erlanger.....c.  
Sam Harris.....c.  
William Morris.....c.  
Charles Hanna.....c.  
Jules Hurlig.....c.  
Jack Welch.....c.  
Sam Scribner.....c.  
Terry McGovern.....c.  
Walter Moore.....c.

Stone was up first. He broke his bat, but he got to first. Cohan knocked a gentle fly to short stop and was out. Stone made a running dive for second and got it safely. He had a slight argument with Welch on a point of ethics and presumably won, for he went to third. Then he ran home. Corbett knocked a fly to right field, which Erlanger muffed. Corbett got past first and slid to second, somewhat damaging his evening clothes and top hat. He stepped from second to third, passing short stop on the way, and then arrived home in time to have his clothes brushed. Evans struck out. Beban, up next, had an argument with Deacon Flood and challenged him. He withdrew his challenge when the Deacon ran. A broncho carrying a cowboy bolted across the diamond about this time and disturbed the game. Then Beban hit to short stop and made first. Deacon Flood, up next, hit an ever so easy fly to pitcher and failed to beat the ball to first, and that was the third out.

John M. Horn took Hollis Cooley's place as umpire in the second inning, and being seasoned to baseball, declined to use the cage. The surprise of this inning was an unprecedented act of Harry Kelly's. He put one man out. Watson, in right field, went to sleep. Alice Kelly, who had been very patient up to this time, attempted to awaken him, but was unsuccessful. Joe Humphreys took a hand with his announcing revolver and nearly frightened Watson out of the game. Then a manager (by this time the score had lost track of names) hit a foul, which Stone would have caught had not another manager looking like Sam Harris offered him a glass of beer. Stone let the ball go for the best. He covered the half empty glass with his bird cage mask and proceeded to catch behind McGovern. Terry got to first on three strikes, Stone having suddenly remembered his unfinished beer.

And just at this moment Miss Kelly, near first base, was attacked by the band of bloodthirsty Indians. The whites, represented by Humphreys, Stone, Beban, Bichel, Watson, and young Pincus, went to the rescue and chased the Redskins off the field.

The sides changing, Charles Ross, as Andrew Carnegie, went to the bat next, kilt and all. Before hitting the ball he graciously offered photographs of libraries to all those present. He ran to first on a passed ball, but got out at second. Bichel got to second. Caruso, accompanied by his faithful monkey, was up next, and got to second, advancing Bichel. When the pitcher tried to catch him off the base the faithful monkey got the ball and ran with it, scoring Bichel and Caruso. Stone came to the bat again, hit the ball, and his hat exploded. He was caught on a fly to second, but ordered back to the bat at the request of the audience. After many difficulties he reached home. Cohan bunted and made first. Corbett hit to right field and made a home run, scoring Cohan. Evans slid to McGovern, who dropped the ball. Beban and Mayne and Gardner came up in succession and the latter two got out. The game stopped there, but will be continued next year.

The official scores, as announced by Mr. Humphreys, were:

Actors.....27  
Managers.....2  
and  
Managers.....16  
Actors.....3  
Mr. Humphreys refused to authorize either.

The next event was a one hundred yards (or less) dash, for theatrical agents. Sam Seay, of Brooklyn, was the timer. Jack Welch won. Next a managers' race over the same distance was won by Sam Harris. Actors in character ran the next, and Cohan won. Stone and Corbett were handicapped, but Stone might have come in ahead of Cohan if he had not tripped on the way.

Still another race was run by "ponies," and won by Rosie Gagen, of The Honeycreepers. Indians from 101 Ranch tried to catch a greased pig, and Wolf Bear, a Cheyenne, succeeded. Another pig was chased by cowboys and caught by two of them at the same time. Several colored gentlemen managed to catch a third pig and one of them succeeded only too well. He fell on the pitcher and transferred most of the grease to himself. In the meantime pig number one had wandered off into the outfield, and Fred Stone tried to stalk him. After half a dozen kind friends had gone to his assistance and cornered the animal he succeeded. A pig-eating contest for colored gentlemen resulted in a dead heat.

Boxing bouts came next, each of three one minute rounds. Jack Nelson and Young Otto came first, then Tommy West and Frankie Meera. James J. Corbett acting as referee for both. Tony Pastor was referee for the next bout, between Charlie Senger and Tommy Murphy, and was given an ovation when he stepped out on the field.

Jack Johnson and Sullivan's old sparring partner fought the next bout, Bickel refereeing. Then came Bob Fitzsimmons and Sailor Burke. Jack Babin and Bert Field, Young Griffs and Joe Chynski, Mike Donovan and Ed Demkhorst, George Dixon and Terry McGovern, with "Young Corbett" as referee; Jim Rawlin and Joe Gennett. The latter couple pretended to have a personal grudge and continued the fight toward the grand stand until the audience hissed. Then they embraced and kissed like good boys. A battle royal among eight colored gentlemen, a general melee without form, concluded this part of the programme.

A serious ball game between Cohan's Yankee Doodle team and the Comedy Club team wound up the day.

The cowboys and Indians from the Wild West show at Brighton Beach helped the entertainment considerably. While the first ball game was in progress the cowboys gave exhibitions of fancy riding and skill at throwing lassoos, and the Indians in costume lent bright color to the scene.

The net proceeds amounted to about \$7,000, a fair share of which was collected from the sale of programmes and peanuts. Mrs. E. L. Fernandez was in charge of this department, and among those who assisted here were Grace Leich, May Lewis, Laura Schneider, Miss Emery, Miss Belle Santon, Miss Blake, Doris Hardy, Hilda Hollis, Miss Levine, Cora Towle, Jeanette Bayard, Rosella Rhodes, Lila Rhodes, Agie Gliden, Mamie Gliden, Rosie Green, Gertrude Vanderbilt, and Billie Wilson. Amelia Somerville had charge of the sale of programmes at the main gate and Leona Anderson boxed the job on the grand stand.

A wagon load of boys from the Chrystie Street Settlement House attended as guests of Wright Lorimer.

## ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 44 West Forty-fourth Street, New York City.

Tea was served at headquarters last Thursday. Jennie C. Wilder being hostess. Among those present were T. E. B. Henry, Mrs. Flora Stewart, Mrs. Hudson Linton, Charles T. Catlin, Mrs. Gusnie Fullenweider, Astoria Mason, Roy F. J. Clay Moran, Regina Weil, Irene Ackerman, Isabelle Emerson, Anne Schaefer, Miss Reed, and Harriette Best. Mrs. Hudson Linton will have charge of the tea for the next three weeks, as the secretary, Miss Drecher, will be on her vacation. Officers of both the New York Chapter and the National Council will also be at the headquarters every day to attend to Alliance business.

At the meeting of the Board of Directors it was decided to postpone the New York Chapter Conference meeting from August 8 to Sept. 28, when it is hoped that all the members who are in town by that date will make a special effort to be present, as business of vital importance will be considered.

At the reception of the National Council, recently held at headquarters, Mrs. J. S. Ferguson, a member of both the Chapter and the National Council, was fortunate to win a box for the Fifth Avenue Theatre, which was very kindly donated by Mrs. Spencer, the manager of the theatre and First Vice-President of the National Council. Quite a sum was realized from the subscriptions taken on the box, which went to the benefit of the National Council.

Any Chapters having any items for publication are requested to send the same to headquarters to Ida I. Ackerman, who will have charge of this column during the secretary's absence.

## EVA TANGUAY.

Eva Tanguay, whose picture appears on THE MIRROR's first page this week, is a Yankee girl who has come to the front through the sheer force of an extremely magnetic personality. Miss Tanguay is one of those irrefragable young women who involuntarily give out good humor and good nature, and it is a hardened theatre-goer indeed who can sit unmoved while she is on the stage. From the moment of her first entrance until her final bow the air seems to be surcharged with force that makes the blood tingle and the eyes light with laughter. It is not exactly what Miss Tanguay does, but her original method of doing it, that puts her in a class by herself as an entertainer. Her happy-go-lucky walk and her odd manner of waving her arms express a freedom from restraint that is most enlivening, and though her singing voice has few tuneful notes in it, that fact does not seem to make any difference to her listeners, who never seem to tire of hearing her sing. Artists of Miss Tanguay's peculiar qualities are very rare, and it is not to be wondered at that she is on the top wave of popularity. For the past few weeks she has had a good deal of trouble with her vocal cords, and has been prevented from filling profitable engagements. However, she has quite recovered and is this week at Keith and Proctor's 125th Street Theatre. She will remain in vaudeville all of this season, her dates having been arranged well into next Summer, by her energetic and able manager, C. F. Zittel.

## REMOVED FROM JEFFERSON COTTAGE.

Mrs. Isabella Miller, who for eighteen years has occupied the Joseph Jefferson homestead, at Hoboken, N. J., has been forcibly ousted from the premises by constables under Deputy Sheriff W. V. Blauvelt. Three weeks ago she received final notice to have all her belongings out of the house by Aug. 1. She fought for delay and refused to move. The deputy sheriff procured men and wagons and Mrs. Miller's furniture was removed. Mrs. Miller's husband was a brother-in-law of Jay Gould.

## THE FRIARS VISIT LUNA PARK.

On Tuesday night the Friars were guests of Frederic Thompson at Luna Park. There were some three hundred of them present, and the courtesy of the park was extended to them. They visited every attraction in the place, sang the Friars' song on all possible occasions, and had a generally delightful time.

## ACTRESS ROBBED IN HOSPITAL.

Jessie Arnold, while a patient at the Flower Hospital, was robbed of some valuable jewels and \$196 in cash, which had been put in the hospital safe. A hospital orderly and his woman friend were accused of the crime and part of the jewelry was recovered from the woman.

## EDMOND ROSTAND ILL.

Edmond Rostand, the poet and playwright is suffering from a privy abscess at Cambo, France, and may not recover. His physicians are hopeful that an operation may be avoided.

## NEW ZEALAND NOTES.

Midwinter Season in the South—Business Unusually Good—Tours Commencing.

(Special Correspondence of The Mirror.)

Wellington, July 8.—The Julia Knight Dramatic company is at present playing a season at His Majesty's Theatre, Auckland. So far the New Zealand tour has been a great financial success.

Ben Fuller, of the Fuller Proprietary, informs me that the present financial year will exceed all previous records of the firm. The takings for the first eight months of the present year is already ahead of the amount taken during the previous twelve months.

J. C. Williamson's Mother Goose pantomime company will commence a tour of New Zealand at His Majesty's Theatre, Auckland, on Aug. 12. The season will extend until Aug. 24.

Edwin Geach's Human Hearts company opened its South Island tour at the Theatre Royal, Christchurch, on July 6. The tour closes at Invercargill about July 27, after which a tour of the Commonwealth will be undertaken. George Musgrave's German Grand Opera company will open a tour of New Zealand at Auckland on July 22. The season will close on Aug. 10, after which several of the country towns will be visited by the company before the Wellington season opens on Aug. 19.

Marie Hall, the celebrated violinist, commenced a short tour of New Zealand at the Town Hall, Wellington, on July 4. Three recitals were given, but they were not too well patronized.

The Fuller Proprietary deserve the thanks of theatregoers in the four centers of the colony for the handsome way they cater for the amusements of their patrons of the theatre. The companies they have showing at their four theatres just now are "top-notchers," and the enterprising management are reaping the result in packed houses every evening.

The Willoughby Ward Comedy company is due to begin a tour of New Zealand at Wellington on Sept. 12, with the successful comedies, The New Clown and Mr. Hopkinson.

Pollard's Juvenile Opera company, which was recently organized, is at present rehearsing in Christchurch. The tour commences in the "City of the Plains" on Aug. 10, with the London success, Blue Bell in Fairyland. The pieces in the company's repertoire include The Isle of Rhé, Rhé and His Highness the Bey, two pieces well known to American theatregoers. Madame Carreno, the celebrated pianist, will commence a tour of New Zealand at Invercargill on July 15.

Montgomery's Entertainers are at present touring the South Island with fair results.

Harry Rickard's Vanderville company, after a successful tour of the South Island, began a North Island tour at the Wellington Opera House on July 6. The company is one of the strongest that has ever toured the colony.

Jessie MacLachlan, the Scottish vocalist, will begin a farewell tour of New Zealand at Auckland on July 15. The tour is under the direction of Frederic Shipman. ANDREW SMART.

## MUSIC FOR SAPHO AND PHAON.

Harrison Gray Flake has commissioned Professor A. A. Stanley, who has the chair of music at the University of Michigan, to write the incidental and entire music for his production of Percy Mackaye's poetic drama, Sapho and Phaon, in which Bertha Kalich will appear this season. Professor Stanley is considered the highest authority on the music of the ancient Greeks. The orchestration will be made for instruments that will reproduce the effects of those to use at the period of Mr. Mackaye's play.

## JEFFERSON MEMORIAL CONCERT.

A music festival and dance was given at Long Branch, N. J., last Saturday, for the benefit of the Joseph Jefferson memorial. Among those on the programme were Blanche King, Edith Helena, Louise Dresser, Mae Creamy, Marie Durant, Anthony Boncanti, Richard F. Carroll, Richard Golden, and Tempair Saxe. James W. Morissey had charge of the affair.

## SAID TO THE MIRROR.

RAY E. ALLEN: "Kindly state for me in your next issue that Sadie Calhoun is the author and sole owner of the four-act comedy-drama, My Dixie Girl, and any one pirating or using this play without her permission, or any theatre manager allowing it to be played in any theatre without legal consent, will be prosecuted to the fullest extent of the law."

## PROFESSIONAL DOINGS.

Saile Randall has signed to play the leading female role in Haddon's Supercia this season. She has just closed a successful vaudeville season of sixteen weeks in the South.

Gracelyn Whitehouse will open her season with Murray and Mack in Muncie, Ind., Aug. 12.

Adelaide Norwood, the dramatic soprano, arrived in New York Friday on the Bremen. She will sing in concert this year.

Selma Miller, the eight-year-old daughter of Augustus G. R. Miller, was struck and instantly killed by a street car in Worcester, Mass., on Aug. 1.

Rehearsals of The Silver Girl, the Edward Peple play, in which George Fawcett will be featured next season, will begin the latter part of August. Jane Oaker will create the principal feminine role. Consuelo Bailey will have the ingenue role, and Lillian Albertson, who comes from the Belasco Theatre at Los Angeles, completes the feminine portion of the cast. Others in the cast will be George Nash, Charles Warren, Harry Lillford, and J. Herndon Miller.

Rehearsals of The Quickands began yesterday under the direction of Wright Lorimer, who is to star in this play next season. The Shepherd King, in which Mr. Lorimer starred recently, was put in rehearsal yesterday, with Carl Eckstrom in the role of David.

George Morehead, at present business manager of the Ferris Stock company at Minneapolis, will go with Broadhurst and Currie next season, as business manager of Texas.

Louise McCormack has resigned from the Ferris Stock company and returned to New York to close a contract for next season.

W. R. Edlinger returned to America Sunday on the New York.

Amelia Summerville will appear at the Palace, London, in the early Fall, returning to this country to originate a part in a musical comedy which will be seen on Broadway about Jan. 1.

The first performance of The Lady from Lane's will be given at Young's Pier, Atlantic City, N. J., on Aug. 12.

William G. Foster, a member of the Van Dyke-Eaton company, and Myrtle Bethel, formerly his wife, were remarried after a year's separation, at Keokuk, Kan., on Aug. 2.

Nat Goodwin's old play, The Skating Rink, will be sent out early in October with an adequate company. There will be new scenery and printing, and many new musical numbers will be introduced. J. J. Coleman is booking the route.

The cast of The Quickands will include, besides Wright Lorimer, Lester Loneragan, Charles Kent, Carl Ahrendt, Frederick Bock, Lawrence Atkinson, Frank Opperman, T. Hayes Hunter, Hilda England, Amy Ricard, Florence Foster, Marion Ward, little Gretchen Hartman and Master Jack Russell.

Mildred and Rouleure presenting the Fantasy The Flight of Princess Iris will open their season on Oct. 7. Among the company already engaged



MORE THAN  
FIFTY YEARS  
AGO  
HUNTER  
WHISKEY

WAS PUT UPON THE MARKET, AND  
EVERY YEAR ADDS TO ITS SPLENDID  
REPUTATION. RIPPED BY AGE, ITS  
MELLOWED EXCELLENCE REMAINS  
ABSOLUTELY UNCHANGED. IT IS  
TO-DAY

FIRST OVER THE BARS



Sold in all first-class saloons and by jobbers.  
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are Williams and Meiburn, Flatow and Dunn, Arthur Green, Mr. and Mrs. Ned Fitzgibbon, Herbert Williams, Richard Arlington and George Sheldon. Harry Bernard goes in advance.

The tri-star musical play, by Rosenfeld and Englander, which is to follow Fascinating Flora at the Casino, has been named The Great White Way.

Frederick Forrest, stage-manager of The Squaw Man during the London engagement, returned to New York Sunday accompanied by Mrs. Forrest and their son, Jack. Mr. Forrest says that all the American companies now in London are playing to capacity.

Maude Fealy and Louis F. Sherman, dramatic critic of the Denver Post, were married at Denver, Col., on July 15. Owing to opposition on the part of the bride's parents, it was reported that Miss Fealy would seek to have the marriage annulled.

Laura Matthews, said to have been an actress, was found dead on a roadside near Colorado Springs, Col., on July 29. The coroner's jury brought in a verdict of suicide.

Sedley Brown's new play, Navajo's Love, opened at Milwaukee, Wis., on Aug. 4, to the biggest house of the stock company's engagement.

Anna La Shelle, who was reported as having signed with No Mother to Guide Her, has accepted a more lucrative engagement with the Washington Stock company to play characters.

W. H. Stoddard, manager of the new Opera House at Sheboygan, is spending the Summer at his old home in New York State and incidentally looking after his bookings for next season.

Wedgwood Nowell, who recently closed an eight weeks' engagement as leading man at the Lyric Theatre, Buffalo, has been engaged by Lieber and Company for The Earl of Kerkhill in The Squaw Man, supporting William Faversham.

David Elwyn closed with the Barry-Burke Stock, New Bedford, on Aug. 3, leaving immediately for New York to begin rehearsals with His Terrible Secret, which opens in Yonkers Aug. 12.

Ray Purcell (Mrs. David Elwyn) will play the heavy lead in The Boy Detective, opening at Blancy's, Brooklyn, Aug. 12. She closed her Summer engagement with the Barry-Burke Stock at New Bedford on July 20.

## PLANS OF MANAGERS.

Kumpfe and MacRae have leased The Train Robbers of Edward Russell Salter, and have booked three routes for it. They have also secured in Louisiana from Mr. Salter and will have two companies out in Mr. Labadie's play.

Ben Hendricks, who has been spending the past two months in the country with his wife and two boys, is now at Atlantic City, where he will remain until he starts rehearsing immediately for New York to begin rehearsals with His Swedish Comedies, Yon Yonson and Ole Olson. Both of these companies have an excellent route booked up to the end of May, 1908. This season will be the twentieth of Ole Olson, which play is better known in the Western country than Uncle Tom's Cabin.

George W. Kenney announces that his young star, Allen Doone, who is now in his third season under Mr. Kenney's management, will go on tour this season in a new comedy-drama in four acts and eight scenes, entitled A Romance in Ireland. The tour opens in September in Canada, and will take all the territory where Mr. Doone scored a success in the Joseph Murphy plays the past two seasons. Mr. Murphy has granted him permission to sing the ballad, "A Handful of Earth," which will be made a feature of the production.

## NOTES OF OPENINGS.

The Astor, with Raymond Hitchcock in The Yankee Tourist; the Knickerbocker, with The Alaskan, and the Academy of Music, with The Ham Tree, will open next Monday, Aug. 12.

The Bijou will open to-morrow night (Aug. 6) with Cole and Johnson in The Shoo-Fly Regiment.

Six openings are scheduled for Labor Day, Sept. 2: The Movers, at the Hackett; My Wife, at the Empire; Lola from Berlin, at the Liberty; From Across the Pond, at the Circle; Rogers Brothers in Panama, at the Broadway; and Madam Butterfly, the opera, at the Garden.

The Hudson Theatre will open on Aug. 29, with Robert Edson in Classmates.

The New Amsterdam will open on Aug. 26 with The Round Up. Only is to open on the same date with The Great Divide.

The Lyric will open on Aug. 19 with The Lady from Lane's.

The Shuberts will have the opening attraction at the Madison Square Theatre on Aug. 10, when Richard Golden will appear in The Other House.



## THE RESTORATION PLAYERS

HARD TIMES IN THE THEATRE DURING CHARLES II'S REIGN.

In Those Riotous Days the Actors, Called Outlaws and Vagrants, Were Indeed Unfortunate—W. J. Lawrence's Interesting Review of the Period.

Never perhaps was there a time in the history of the English stage when the player was less respected than during the riotous days of the Restoration. Not the most godless and debauched of courtiers but would have deemed himself defiled and demeaned by crossing swords with Mr. Betterton, although that same Betterton was known on all sides to be a man of uprightness and integrity. As for the women folk of the theatre, they were the natural prey of the aristocrat; the stage was a seraglio where the King exercised his *droits de seigneur*. All behind the curtain were puppets, and Judy, equally with Punch, was not supposed to have any feelings. For upward of half a century the stars in their comings seemed to be fighting against them. Misfortune followed misfortune, fatality trod on the heels of fatality, till the ill luck of a player became half proverbial. It was not that there were black sheep in the flock, scamps of the type of "Scum" Goodman. The innocent suffered equally with the guilty. For the immorality of the Restoration drama the players were little to blame. They lived to please, and had to please to live. The playwright continued as of yore to hold the mirror up to nature, and it was not his fault if nature at that particular moment was as despicable. One may pursue the metaphor and say that the purity of the glass is not stained by the vileness of what it reflects. In a measure, however, the Restoration players were responsible for some of the troubles that fell upon them. Although the theatre was to some extent a court appendage, it was bad policy on their part to mix themselves up with the intrigues and cabals of the court, and to make the stage a vehicle for personal satire. What comes between the grinders is bound to get crushed.

Old Rowley was doubtless an easygoing monarch, but even complacency has its limits, and when the Hon. Edward Howard was audacious enough to satirize him to his very face in his *Change of Crews* at Drury Lane on April 15, 1697, he at once retaliated by interdicting the play and sending off Lacy, the comedian, to prison for officiously amplifying certain pungent passages. On his release Lacy thought proper to abuse Howard by word of mouth for putting temptation in his way, and wound up his vitriolic attack by backing the dramatist over the head with his cane. The Honorable Edward, knowing full well that he would lose cast irrevocably if he dyed his sword in the plebeian blood of a player, pocketed the insult and made complaint to the King. Further trouble ensued, much to the disturbance of theatrical routine.

Unfortunately, the players failed to take to heart the lesson that this experience taught. When *Castles in the Air* was revived at Drury Lane in December, 1698, Mrs. Corey, the beautiful, gratified some people when by mimicking my Lady Hervey all through the part. As it happened, the Lord Chamberlain was her ladyship's kinsman, and in response to her appeal he bundled the offending actress off to prison. Then the forces of intrigue began to assert themselves. Lady Castlemaine, who was probably at the bottom of the whole mischief, calked the King into the releasing of Mrs. Corey, and furthermore induced him, as Pepys records, to order her to act it again, worse than ever, the other day, where the King himself was; and since it was acted again, and my Lady Hervey provided people to hiss her and sling oranges at her; but it seems the heat is come to a great height and real troubles at court about it.

Turn we now to the record of more serious misfortunes. There was the case of Clun of Drury Lane, that fine actor whose sudden taking off Pepys so sincerely laments. Riding homeward late on the night of Tuesday, Aug. 2, 1694, Clun was assaulted by a footpad, robbed and bound and thrown unceremoniously into a ditch to die of his wounds. Some two years later, or, to speak by the card, in November, 1696, Smith of the Duke's playhouse had a quarrel at a gambling table and was unfortunate enough to kill his man; "which," adds Pepys, "makes everybody sorry." Our next example bears testimony to the lunatic chivalry of the period. On a certain afternoon at the dawn of the year 1697, Sir Hugh Middleton, a worthy given to scandalizing in general and the traducing of actresses in particular, found his way to his accustomed haunt behind the scenes at Drury Lane. Intelligence of his backbiting had just reached the theatre, and Rebecca Marshall up and taxed him with his conduct. The innocent baronet retorted by calling her a liar, and, like the gallant man he was, threatened to kick her if she did not desist. Drury Lane being then the Theatre Royal and the players His Majesty's servants, Rebecca complained to the King concerning this treatment, and the curliish Middleton took a dastard's revenge by hiring a ruffian to assault her in the street.

Kynaston, that handsome fellow who had been famous in earlier days for the acting of women, was the next to suffer for not profiting by the lesson taught to Lacy and Mrs. Corey. He had been told that he bore resemblance to that notorious rake, Sir Charles Sedley, and the better to look the character, proceeded to ape the debauched dramatist in his attire. One day, when thus tricked out, Kynaston was accosted by a bravo in Hyde Park, who addressed him as Sir Charles Sedley; flattered at this, he failed to deny the soft impeachment, and was caned for his deceit. Such was Sedley's revenge, cruel but just. Honors were now easy, but later on Sir Charles, in writing his comedy of *The Mulberry Garden* (1698), was vindictive enough to make capital out of the incident. Overlooking the fact that the fight was with unequal weapons, Kynaston sought to give as good as he got, and when the Duke of Newcastle's comedy of *The Heiress* was produced in January, 1699, acted his part in mimicry of his antagonist. The fifth act of this drama of tit for tat was played on the evening of the premiere, when the contumacious actor found himself attacked by half a dozen hired bullies. He made a gallant defense, but was finally overpowered, and so severely thrashed that the stage had to mourn the loss of his services for a week.

Few have heard of Bell. As an actor he was far removed from a genius, but at least he made a consistent end. In pieces he had lived and moved and had his being, and in pieces he died. About 7 o'clock on the evening of Thursday, Jan. 25, 1672, a fire broke out in Orange Moll's store in Drury Lane Theatre, and before its ravages could be stayed burned down several adjacent houses. The better to master the flames, one or two threatened buildings were blown up, and poor Bell, who was lending a helping hand at the work, was somehow blown up with them. A contemporary ballad, mourning the destruction of the theatre, said:

"Only the zealous hypocrite enjoyed  
To see his scourge thus casually destroyed.  
He cries 'Just judgment!'" and wished when poor Bell  
Rung out his last 't had been the stage's knell."

About this very time, as one finds related in Downes, Cademan while fencing with Harris at the Duke's Theatre in The Man's the Master, became the victim of an unlucky sword thrust, which, penetrating near the eye, occasioned partial paralysis and brought the actor's career to a close. Strange to say, however, he lived for thirty-five years afterward, and all that time on a bounty allowed him by his old comrades. Sad as was Cademan's fate, it was much less distressful than the misfortune of Matthew Medbourne, of the rival theatre. History shows that in the case of old Grimaldi during the Gordon riots, it is sometimes safer for the player to have "no religion at all." Poor Medbourne hap-



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## PICTURE FRAMES

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New York on Aug. 14 for rehearsals with the Grace Cameron company in Little Dolly Dimples. Charles Carter is spending his vacation fishing at his summer home in Ocala, N. H.

Marie Haynes closed with the Poll Stock company, Waterbury, Conn., on July 27, and has gone to Haysboro, L. I., for rest and recreation.

Alfred Hudson will summer at Palenville, N. Y., until rehearsals are called for Dallas Wolford's new play.

William Macauley, after spending several weeks with his partner, W. B. Patton, at Windsor Beach, Ont., is now touring the lakes of Wisconsin with a party of friends. Mr. Macauley's season in When We Were Friends will open on Aug. 25.

William Furst is spending the summer fishing at Prince Edward Island.

Mr. and Mrs. Tyrone Power (Edith Crane) are spending the summer in the Canadian woods.

Mr. and Mrs. Damon Lyon are spending a few days as guests of friends at Holly Beach, N. J. Mr. Lyon will give a recital at the Holly Crest Theatre to-night.

Katherine Stagg, author of *The Little Mother* and other well-known plays, is spending the summer at Park Ridge, N. J. She has taken a picturesque bungalow there for the season and is entertaining each week end house parties of theatrical folk.

Mr. and Mrs. Tully Marshall are visiting Mrs. Marshall's sister, Mrs. Dr. Burton, at Ocean Park, near Los Angeles, Cal.

Iselta Jewel's sister, Hazel May Kenney, of Boston—is spending the summer in California with her sister and mother. During August they will be at the well-known beautiful resort of Del Monte, near Monterey.

## NEW THEATERS AND IMPROVEMENTS.

A new stage and other improvements are under way in the Unique Theatre, Mayfield, Ky. The house seats 600, and Manager T. L. McNutt is making preparations for heavy business the coming season.

At Topeka, Kan., a new house will be built at a cost of \$40,000. It will be used for vaudeville and independent attractions. The promoters are S. E. Wells and some associates of Leavenworth, Kan. The plans have been drawn by Chandler and Neilson, of Topeka.

The new Auditorium Theatre, Muskogee, Okla., will be finished about Oct. 1. It will have a large stage and be modern in everything, with a seating capacity of five thousand. A. A. Kinney, manager, is now booking for the first season of this fine house.

The work of excavating for the new Plato Opera House at Modesto, Cal., has been completed. It is hoped to have the house ready for opening in November. The mission style of architecture will be used in the building. Its seating capacity will be over 800.

## THE STOCK COMPANIES.

W. H. Dehman will end his engagement as leading man with the stock company at Hathaway's Theatre, New Bedford, Mass., on Aug. 10.

Charles Carver is playing leads with the Poll Stock company at Springfield, Mass.

## THEATRE CARDS

Advertisements in this column are taken at special rates for the accommodation of local theatre managers wishing by publicity to keep their houses before company managers. Charge \$1.75 per agate line for thirteen times. Four lines smallest space taken.

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## AT SUMMER PLACES.

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Lillian Mae Crawford is spending the Summer at Atlantic City, N. J. He will return to New York about Sept. 1.

W. H. Clarke, basso at the Hippodrome, after a special opera season of four weeks in Cincinnati, is spending the time before the opening of the regular season with his family at his summer home, Sea View, on Massachusetts Bay.

Seth Cabell Halsey, after a visit to the Jamestown Exposition, is winding up his vacation at Atlantic City, preparatory to his return to New York to commence rehearsals with W. A. Whitecar in An Old Sweetheart of Mine, on Aug. 12.

Mrs. J. Paul Montgomery (Babe Hollywood) is spending the Summer at the Perndale Manor, Perndale, N. Y.

F. E. Morse and W. E. Morse are entertaining a number of their friends at their cottage near Danvers, Mass. Frank E. Morse will leave for







## SAN FRANCISCO.

## Ezra Kendall—A Coat of Many Colors—The life of Bamboo—Notes from the Coast.

Ezra Kendall and a capable co. in Sweet Elegant Jones opened a two weeks' engagement at the Van Ness July 22-23, playing to good business. The play itself would prove a poor drawing card but for the unique personality of the star and his drollery. Mr. Kendall's monologue between the second and third acts was an enjoyable feature of the production. Cyril Scott, The Prince Chap 5.

A Coat of Many Colors was the bill at the Alcazar 22-23 to good business. As a production it was hardly up to the standard of those heretofore seen at that house. An Esther Gunning, Edie Shannon and but little to do. The principal requirements of the part were to look sweet and act natural, which she did with but little exertion. Herbert Keeler as Herman Wallers was amusing as well as dignified, and succeeded in making much out of an apparently poor part. Some of the Alcazar people were out of the cast, and those who were in had unconventional parts, except John B. Maher, who gave a clever characterization of the role of the Scotchman. McWhorter, Hamilton Wallers was clever in the role of the sister members of the co., and Ernest Glendinning, who is a clever invective man, played the servant. Next week The Idler.

At the American The Isle of Bamboo drew good patronage 22-23. The piece was embellished with many clever and pleasing specialties, and the chorus was quite a feature of the production. The play was well staged and prettily costumed.

Walter Sanborn's Players in The Struggle of Life did a good week's business at the Novelty 22-23. The principal parts were in the hands of Walter Sanborn, V. T. Henderson, Griffith Wray, D. M. Dunbar, Frank Bertrand, Laura Hedden, Mary Lita and Ada Claire. The play was well staged and the scenic equipment excellent. Next week The Sidewalk of New York.

Dr. Jekyll and Mr. Hyde enjoyed a good week's run at the Central 22-23. Hercules Mayall in the dual role appeared to good advantage, and the stock company good support. Next week The Millionaire Detective.

The Taming of the Shrew was presented in excellent style at the Davis 22-23, with Dorell Vinton and Mande Odelle in the leading roles. Others in the cast were Chaucery Southern, Maurice Chick, John McDonald, Meta Villers, and Alice Gordon. Next week Monte Cristo.

At the Lyceum the Fatal Scar was the bill 22-23 to good business. Next week The Road to Frisco. Alexander and Lili Petachukoff, Russian violinists assisted by the University Orchestra under the direction of Professor Wolfe, gave a delightful recital at the Greek Theatre 22-23. A large and select audience was in attendance and many classical numbers were rendered.

The United Swedish Singers gave a concert at the Broadway 22-23 to a packed house. There were 150 voices in the chorus, and Axel Pihlstrom wielded the baton.

Another interesting affair given at the Greek Theatre this week was the presentation of L'Aide by Mande Adams and co. The performance was given under the auspices of the University of California, and was witnessed by an immense audience.

Frederick Belasco left for New York 23. While there he will secure a new leading woman and bring to the stage several new plays. Laura Lane, his former leading woman, left for the same city the day before.

Harry Pollard, recently of the Alcazar co., has accepted an engagement with the Broadway-Melville Stock co. of Dallas, Tex., as leading man.

Charles Bradley is in town ahead of The Prince Chap co.

Mr. and Mrs. Frank McGinn left for New York 23, and will join the Robert Montague co.

HARRY E. DE LARAU.

## DENVER.

## Two Pleasant Operas—The Woman in the Case—Her Own Way—Notes.

Elitch's Gardens had another big week July 14-20. The Woman in the Case was the attraction. Marion Abbott made the "hit" of the performance with her excellent portrayal of Claire Foster. The part written for Blanche Walsh did not suit Katherine Grey, but she made the best of the matter. Edna Moore, William B. Mason and Harrison Hunter may always be depended upon to play well any parts assigned them. Next, Her Own Way.

Two Little Girls was the second offering of the Comedy Opera co. at Manhattan Beach. It did not compare favorably with the preceding week's bill. Miss Pochontas, through no fault of the co., however, Emilie Wellington was promoted from the chorus to the part of one of the Little Michas, and did remarkably well. Edie Brown was dainty and attractive as "the other one." As usual, Walter Jones kept the audience amused with laughter every moment he was on the stage. Jessie Bradbury, Clara Palmer, Anna McNeill, and Harold Crane added much to the success of the performance. Next, Baron Humbert.

The Fisher Opera co. is drawing crowds to the Tabor. The Silver Slipper was well presented 14-20. In spite of the warm weather, the Lorch co. is receiving very liberal patronage at the Curtis Theatre. A double bill was offered 21-27, East Lynne and Raffles.

The Comedy Opera co. presented Baron Humbert at Manhattan Beach 21-27. Edie Brown made an attractive Hungarian Princess. Walter Jones created much amusement as Milos Barka. Harold Crane's splendid voice was heard to advantage. Jessie Bradbury's songs were all repeatedly encored. Anna McNeill is remarkably clever in her comic part. Her "Goblin" song, with Walter Jones, was exceedingly droll. Nell McNeill was very funny. Next, Down on the Cape.

The Fisher Opera co. played The Idol's Eye to good business at the Tabor. Florida will be repeated 28-3.

The Elitch Stock co. did not appear to good advantage in Her Own Way 21-27, perhaps because one's recollections are too vivid of the operas given by James Carrow, R. C. Hays, Maxine Elliott, and others of the original cast. Harrison Hunter and William B. Mack have done excellent work with the co. this summer, but in their respective parts of Sam Cost and the prince, the former has been a conspicuous exception of the character. Mr. Hunter's mannerisms were rather more pronounced than usual. Katherine Grey was a charmingly pretty Georgian. Anna Johnston, a new member of the co., was stunning. Louis Galloway, George D. Baker, contributed excellent work. Edward Mackay will be replaced by Henry Kolker as leading man of the co. Mr. Mackay has hundreds of admirers here, who regret his departure. The next bill is The Little Gray Lady.

The Curtis offers Adrift in New York 28-3.

MARY ALKIRE BELL.

## ST. PAUL.

## The Girl with the Green Eyes Well Presented—Theatres Being Renovated—Notes.

At the Metropolitan Players Stock co. presented The Girl with the Green Eyes week of July 28. Adelaide Nowak, who has taken Miss Trux's place with the co., played the part of the green-eyed girl, and was well pleased. Miss Nowak was much liked by her clever acting. Thurlow Bergen appeared in the character of the husband, and with his careful handling the role is admirably presented. Virginia Kenting is very pleasing as Ruth Chester. George D. Baker is especially good as Geoffrey Tillman. Robert Lowe and June Barrett as Mr. and Mrs. Tillman should receive much praise for the manner in which they portrayed their roles. The balance of the cast gave the principals very satisfactory support. The play was especially well staged. Week of 4 the co. will present Zaza.

During State Fair Week Innes' Band, assisted by a large chorus, will give a series of concerts at the Auditorium, and the orchestra will be applied toward a pipe organ for the new Auditorium.

The Grand Opera House is being put in proper shape for the opening, which will occur the last week of August.

The New Majestic Theatre, a home for vaudeville, is nearly ready for the opening, which will occur 19. There will be four performances a day, with eight acts on each bill. The prices are to be popular, but the management is making an extra effort to play to higher-class audiences. No money has been spared to make the theatre as fine as any vaudeville house in the West.

HARRY O. WILLIAMS.

## TOLEDO.

## Rebecca Warren's Engagement Closes—The Lottery of Love—The Farm Bill.

The second and last week of the Rebecca Warren engagement at the Casino, July 28, was to have been devoted to the comedy of Love and the Lottery of Love. The Lottery of Love was substituted and it proved most acceptable to the patrons, although not giving Miss Warren as much of a chance as Jane the week previous. Edie Thompson and the entire cast again gave the star.

The bill at the Farm was uniformly good, and included Girard and Gardner as headliners, together with the Brundage Gordons, the Berzys, the Arlington Four, Shunkard, and Seymour's deers. Business at both places good.

C. M. EDSON.

## SEATTLE.

## Dolly Varden Presented—The Man from Mexico—The Notes.

At the Grand the Man from Mexico Oper co. gave one of their best performances in Dolly Varden July 21-27, which delighted audiences ranging from medium to large. Florence Shinnott in the title-role was exceptionally clever in the interpretation of the part. Ada Claire, who played the role of the sister, was a capital Lord Gainsborough. George Kunkel as Jack Fairfax, Arthur Cunningham as Captain Richard Bellville, and J. Francis Abbott as Captain Horace Harcourt, all made the most of their parts. The rest of the support was excellent. The Mischio 28-3.

At the Seattle the Earl Burgess co., under the personal direction of T. B. Alexander, gave a fine presentation of Anita, the Starling Girl, 21-27, before medium and large houses. The play, which is a rather attractive much favorable notice from the Seattle press, appeared in the title-role, infusing realism into the part and bringing into play many of the finer touches which contribute so largely toward success. Kathleen Barry showed her usual skill and ability as Lili Van Danvers. T. B. Alexander appeared to advantage in the leading male character as John Baird. Sam Walden was convincing as Ned Tremont. Orson M. Dunn skillfully delineated the character of Missus Gloom, and the rest of the support was good. The Burglar's Daughter 28-3.

At the Lolo the Pantalone Stock co. triumphantly closed its season's work with a good performance of The Man from Mexico 21-27, which was presented by this co. some time ago, and on this occasion by request. The audience was large and enthusiastic; the bouquets, gifts and mementoes were numerous, and there were several curtain calls. Henry McKee, of the co., made a speech in acknowledgment, and the performance was brought to a close by singing "Auld Lang Syne." This co. will take a rest, and resume work about Sept. 1.

At the Lyric the Lewis and Lake Musical Comedy co. presented White Glaze 21-27. The play, which is a small and medium house. Same co. in burlesque 28-3.

At the Third Avenue the Charles A. Taylor co. presented Roder Hazard's She 21-27, which attracted large audiences. The members of the cast all appeared to be at their best; some of the scenic effects were fine, and taken altogether, it was a good performance. Lauretta Taylor acquitted herself with credit in the title-role, an extremely difficult character to portray. Same co. in Carmen 28-3.

Several buildings are being remodeled for theatrical purposes, among them the large Coliseum Skating Rink, which Sullivan and Condit intend to use for vaudeville.

The floor of the Third Avenue has been raised, which will improve the acoustic properties somewhat, as well as afford a better view of the stage to those sitting in the rear of the house. York on 25 on important business connected with the Pantalone Stock co. BENJAMIN F. MESSERVEY.

## KANSAS CITY.

## A Thoroughbred Tramp—Melbourne MacDowell Stock Closed—Attractions Out of Doors.

The season of 1907-1908 had its formal opening in Kansas City July 25, when the Gillies Theatre began another year with A Thoroughbred Tramp as the attraction. The play is a comedy drama, and has been seen here before, drew a capacity audience the opening night, while business promises to be big throughout the week. The theatre has been remodeled and redecorated from cellar to roof, and presents a most attractive appearance in its new dress. A. J. J. presented the play, John J. Swartwood in the title-role deserving special praise. Other principals included Mamie Kennedy, Violet May, and Frank Hamdell, all of whom carried their parts excellently. The production was unexceptionally staged. E. S. Brigham continues as manager of the theatre. Fedora was the Melbourne MacDowell bill at the Casino, Forest Park, 25-31, playing to good business. Virginia Drew Tremont proved herself an actress of much power by her forceful interpretation of the title-role, and was applauded again and again for her splendid work. Mr. MacDowell as Loris Innesoff was also seen to good advantage, the character being one well suited to his style. While the play and the supporting co. were well cast and made much of their respective parts. The play was well staged and continued throughout. This was the closing week of the MacDowell engagement. A musical comedy, entitled The Wizard of Wall Street, is announced for the week of 4.

The John C. Weber Band drew good crowds to Electric Park the week of 25-31 and its programmes were well received. The band plays many of the lighter airs than any seen here of late, and as a whole the popular music seems to be more appreciated than so much that goes away over the heads of the majority of the listeners. An attractive vaudeville bill in the German Village was given on 25, while the many park attractions were liberally patronized.

Celebrated the Venetian Band began its second and closing week at Carnival Park 25 to the usual big crowds. Excellent programmes were given, and the audiences were very enthusiastic in their reception of the music. A feature of the week was a "slide for life" by "Marcelous" Holden. The feat was a slide of nearly 1,000 feet from a high tower to the ground, supported only by his teeth. Other attractions were given the usual attention by the many visitors.

Fairmount Park had a good crowd 25, although the weather was hardly ideal for the attraction. The resort has to offer. A balloon race between L. M. Bates and A. L. Curtis was a feature that drew good crowds. The other free attractions included an exhibition of knife throwing by the Stattons and a performance by the Lorch co., both of which were much enjoyed.

## MILWAUKEE.

## Fanchon the Cricket—Miss Hobbs the Farewell Bill at the Pabst—Other News.

A very delightful revival of Fanchon the Cricket is being given by the Brown Stock co. at the Davidson. opening 29 to large stage house. Blanche Cramer, the heroine, is in the hands of a very capable actress, and the same in a very charming manner. In fact, one could hardly hope for a better portrayal. She is given good support by the other members of the co., and the play has been met with good success. Fanchon the Cricket and Gus Welton are happily cast. N. Sheldon Lewis gives a good character study. Grace May Lamkin and Lauretta Allen play their respective parts in a convincing manner. Among others in the cast are Albert Brumby, Lawrence Quinn, Henry W. Rowell, and Al. W. Louisa. Week 5 All On Account of Eliza.

This is the farewell week at the Pabst Theatre, and the Milwaukee friends of the English Stock co. are showing their appreciation of the good things that have been offered by this organization during its short engagement by crowded houses at every performance. Miss Hobbs is the play selected and ably presented, opening 29 to large house. The title-role is in the hands of Janet Ross, who is giving a very careful and charming study. Robert Conness in the opposite part gives a good portrayal. Among others contributing their share toward the general excellence of the play are Theodora Frazier, George Henry Trader, E. W. Morrison, W. N. Bailey, and Edith Wyndham. Special mention should be given Helen Strickland for one of the best performances she has given during her engagement here, and her work was greatly appreciated by everybody present. It is the intention of the management to run another stock season next year, opening April 21, for about fourteen weeks.

A new bill opened at the Crystal 29 to large house and to an extremely good business. It is composed of Frank Milton and De Long Sisters, Glenroy and Russell, John P. Reed, and Stenler Trio.

## BUFFALO.

## Virginia—When We Were Twenty-one—Academy Opens—Notes.

William Farnum and Jane Oaker and their co. presented Virginia at the Lyric week 29 to S. R. O. business, and Mr. Farnum in the title-role gave a very good portrayal of this character. The stage setting and accessories were all that could be desired. The Bonville co., over at the Star, offered When We Were Twenty-one, and although Edmund's charming story has been seen here many times, business was good week 29. July 29 for the first time, the special mention. Paul McCallister made his first appearance with the co. in this play and made an excellent impression, and will, no doubt, become a great favorite here.

The Academy reopened for the season 29 with Nellie, the Beautiful Cloak Model, to capacity. The co. is above the average.

The many friends of Joseph Farnum, son of Tommy Farnum, for many years of Baker and Farnum, of the Lyric, are glad to hear of his recovery from the death, which occurred at his home in this city 29. Joe Farnum was for several seasons with Gus Fay, and was identified with several well-known musical comedies. He was a writer of no little ability, the song, "Come Down, Birdie," for the Lyric, was his composition. His wife, Kitty Watson, of the Watson Sisters, survives him. Charles J. Connolly was in town 31, en route to Cincinnati, Ohio.

P. T. O'CONNOR.

## Margaret Anglin

Address communications care of MR. LEE SHUBERT, 1416 Broadway, New York

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## LOS ANGELES.

## Maude Adams—Ethel Barrymore—Stock Productions—G. sep.

July 20 marked the close of Maude Adams' two weeks' engagement at the Mason, a most profitable one, with its receipts over \$20,000. Coming immediately after 22-27 Ethel Barrymore in Captain Jacka played to excellent business. Garcia was given a curtain raiser. Ezra Kendall will put in an appearance 5-10.

At the Belasco 22-28 Mrs. Durr's Defense was revived and proved to be a well accounted attraction. Robert Roseworth and Lillian Albertson were cast in the leading roles, parts that exactly suited, and, in fact, the entire co. seemed just fitted as assigned. A decidedly even production was the result. The Adventure of Lady Utrush will be next week's bill.

T. Daniel Frawley has returned after an extended absence, and was given a hearty welcome in The Climbers at the Burbank 21-27. Next week the racing drama, The Jilt, will be given an elaborate staging, and in this A. Bruce Roscoe will make his first appearance with the Burbank Stock co.

On Dangerous Ground, a story of San Francisco's Chinatown before the earthquake, was presented at the Grand 21-27 by the ever popular Ulrich co. There were three curtain-raisers, and a clever little bill enough to make every member of the audience appear as though he always had worn a pompadour. A Man's Broken Promise will follow.

The Californians have been playing a two weeks' engagement at the Venice Auditorium, at the popular beach resort, Venice of America. However, strange to say, dancing, skating and bathing proved stronger attractions than light opera by the excellent co. Mr. Karl has taken his Robin Hood and Merry Men to Santa Cruz, where they will try their charms on Northern grounds.

True vaudeville was given at the Orpheum week 22-28, with Lella Sebbel, the Bathing Beauty, the tale of the town, as headliner. She has a clever little way of doing a clever little turn. The Great Bernier, King of Marlborough, was the next best on the bill, and following came Bert and Bertha Grant, clever dandy entertainers; Rose and Jeannette did some attractive Farleigh dances. Virginia Earl and co. seemed well liked in A Midnight Mistake. Anita Bartling made a good bit in her juggling act, and Jack Wilson and co. finished in An Indiscreet in Darktown.

## SPOKANE.

## Beware of Men—The Two Orphans—Jack Amory M—Stock Company News.

Adelaide Knight, supported by Russell and Lee Barrett and the Curtis co., scored a nice little triumph in the leading role in Beware of Men at the Columbia Theatre the week of July 21, playing to capacity houses, as headliner. The play of his part was mainly and convincing. Sealed Lips, by the same co., is underlined.

Virginia Brissac, as Louise in The Two Orphans, revived memories of the days of Kate Claxton at the Auditorium Theatre, and was given excellent support, especially by Jessie Lee as La Fouchard, George D. McQuarrie as the Valet, Arthur Mathews was the Pierre, and gave a striking rendition of the part. The Lost Paradise is the next play by the Shirley co.

Jack Amory, comedian, with the Shirley co., suffered an attack of indigestion ten days ago, and this was hurriedly diagnosed as typhoid fever. He is isolated, however, on being taken to his room, where he is under medical supervision to physicians. He is convalescent, and will rejoin the co. next week.

Ethel Jones, who has taken the stage name of Ethel von Walden, will join the Jessie Shirley Stock co. at the Auditorium Theatre the week of 4, in support of Miss Shirley, who will assume an leading character in the second week in August. Miss Jones is an Oregon girl, and her work in several cheap co. was so promising that big things are expected of her with the Shirley.

W. R. McCREA.

## NEWARK.

## Carmen at Olympic Park—Well Sung and Acted by the Aborn Opera Company.

The Aborn Opera co. presented Bluet's Carmen at the Olympic Park Theatre week July 29-3. Maude Leachy, who assumed the title-role, received not only a noble voice, but such histrionic talent as enabled her to give a graphic and intensely emotional portrayal of the vengeful gypsy. Her conception of the hot-blooded Sevillian light-o'-love is correct, and while in working it out she drew to much of the traditional business, yet she gives an individuality to dress and action to her embodiment that imparts force, charm and distinction to it. She does not gloss over the waning nature of the volatile cigarette girl, but never offends taste in form and solidified in action, her movements at all times are spontaneous, free and significant. The best tenor heard in grand or comic opera at Olympic Park was discovered in Mr. Lydell, who assumed the role of Don Jose. Possessing a lyric tenor of unusual quality, he has learned how to manage it so well as to make his vocal side of the performance a rejoicing on the part of the audience. He thoroughly comprehends the character, and so fully enters into its spirit that his embodiment of the love-lorned Don is admirably convincing. Mr. Leachy, another newcomer, gave a dashing portrayal of Escamillo, and in the tenor's song disclosed a baritone much finer than heretofore heard at the park. His singing of the familiar melody was as spirited and delightful that he was commended to repeat it twice. In the role of Michaela Miss Morrison again charmed her hearers by her refined impersonation of the seafaring girl, her pure soprano and facile vocalization. Mr. Chambers made an excellent impression in the comparatively small part of Don Ramiro, and Miss Shayne and Miss Pomeroy creditably acquitted themselves. The chorus sang well, and the enlarged orchestra contributed largely to the success of the performance.

GEORGE A. APPELBADE.

## PROVIDENCE.

## Old Home Week Celebrated—Before and After—Empire Stock Company Closes.

The week of July 28 was Old Home Week in Providence and King Carnival held full sway. The city was very much alive and the many outside attractions made business light at the two theatres. A lively entertainment was provided at Keltie's 28-3, with Before and After as the attraction. The very laughable dance was splendidly staged by Messrs. Ingersoll, Cunningham, Harris and Churchill, and Misses Block, Winslow, and Rehner, all adding to their former successes. A Contented Woman 5-10. The last attraction of the summer season by the stock co. at the Empire was The West Before Christmas, played during the week to fair houses. It was a good bill, even though the thermometer was close on to the nineties outside. The house will be dark 5-10, in preparation for the opening of its regular season 12 with Convent 28.

HOWARD C. HIPLEY.

## DETROIT.

## Theatres Opening Early—The Candy Kid—B. C. Whitney's House.

Labor Day, Sept. 2, has been fixed for the opening of the Detroit Opera House, with Thomas Jefferson as the star. The name of the star has not yet been announced. B. C. Whitney, the proprietor of the Detroit, announces that he has secured control of three more theatres in Michigan, at Ann Arbor, Owosso and Pontiac. Mr. Whitney's tale of Isaac Bang will open its season at the Detroit Opera House on Sept. 28. The Whitney Theatre opened Sunday last, with Ray Raymond in The Candy Kid, a musical melodrama. Keltie, the Beautiful Cloak Model, is billed for next week. The Lyceum opens 12 with Lena Wilson as the attraction.

H. M. NINHO.



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## DATES AHEAD

Amateurs and agents of touring companies and attractions are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before this day.

## DRAMATIC COMPANIES.

A CHILD OF THE REGIMENT (Chas. E. Blaney Amuse. Co., mgrs.): Philadelphia, Pa., Aug. 5-10, New York city 12-17.  
A GORGON GIRL'S LOCK IN NEW YORK (Al. H. Woods, mgr.): New York city Aug. 3-10, Jersey City, N. J., 12-17.  
A MILLIONAIRE TRAMP (Elmer Walters, prop.): Kansas City, Mo., Aug. 4-10.  
A RACE AGAINST THE CONTINENT (Al. H. Woods, mgr.): Wilmington, Del. Aug. 5-7, Bayonne, N. J., 8-10, Boston, Mass., 12-17.  
A ROYAL SLAVE (Eastern: Clarence Bennett Co., Inc., mgrs.): Lancaster, Pa., Aug. 2.  
A ROYAL SLAVE (Eastern: Clarence Bennett Co., Inc., mgrs.): Rochester, N. Y., Aug. 21, Hartley 22, Shiloh 23, Leavenworth 24.  
A THOROUGHLY TRAINED TRAMP (Elmer Walters, prop.): Chicago, Ill., Aug. 4-10.  
A WIFE'S SECRET (Eastern and Aborn, mgrs.): Montreal, Can., Aug. 5-10, Ottawa 13-14.  
AN ARISTOCRATIC TRAMP (Kilroy and Britton, mgrs.): Fort Atkinson, Wis., Aug. 8, Waukesha 7, Jefferson 8, Columbus 9, Portage 10.  
ANITA, THE KIDNAPING GIRL (A. J. Spencer, mgr.): Baltimore, Md., Aug. 20-21.  
ARIONA (David J. Ramage, mgr.): Long Branch, N. J., Aug. 4, New Brunswick 7, Reading, Pa., 8, Harrisburg 9, Philadelphia 10-11.  
AT THE OLD CROSS BOARDS (Arthur C. Alton, mgr.): Boston, Mass., Aug. 12-17.  
BERNIE, THE NEW MACHINE GIRL (Al. H. Woods, mgr.): Toronto, Can., Aug. 12-17.  
BIG HEARTED JIM (Harry J. Jackson, mgr.): Dayton, O., Aug. 5-7, Columbus 8-10, Indianapolis, Ind., 12-14, Evansville 15-17.  
BILLY THE KID (Al. H. Woods, mgr.): New York city Aug. 5-17, Rochester 19-21.  
BILLY THE KID (Western: Le Roy E. Sumner, mgr.): Edinburg, N. Y., Aug. 2, Orange, N. J., Aug. 14, Morrisville 15, Burlington 16, Burlington 17.  
BLANCK, RICHARD CLAY (Chas. E. Blaney Amuse. Co., mgrs.): Brooklyn, N. Y., Aug. 12-17.  
BREWSTER'S MILLIONS (Frederic Thompson, mgr.): Chicago, Ill., June 17-Indefinite.  
BROADWAY AFTER DARK (Al. H. Woods, mgr.): Toronto, Can., Aug. 20-21.  
CHINATOWN CHARLIE (Al. H. Woods, mgr.): Kansas City, Mo., Aug. 5-10, St. Louis 12-17.  
COBURN, JANE (Arthur C. Alton, prop.): Lewisburg, Pa., Aug. 2.  
CONVICT JOE (Al. H. Woods, mgr.): New York city Aug. 5-10, Providence, R. I., 12-17.  
CUNNING, THE JAIL BREAKER (Chas. E. Blaney Amuse. Co., mgrs.): Brooklyn, N. Y., Aug. 5-10, Paterson, N. J., 12-14, Milwaukee 15-17.  
DAVID COHEN (Harry D. Fisher's): Chicago, Ill., Aug. 12-17.  
EDISON, ROBERT (Henry B. Harris, mgr.): New York city Aug. 25-Indefinite.  
EDNA, THE PRINCE TIPSWEETER (Al. H. Woods, mgr.): Cleveland, O., Aug. 5-10, Buffalo, N. Y., 12-17.  
GEORGE, GRACE (Wm. A. Brady, mgr.): New York city Aug. 12-Indefinite.  
GOLDEN, RICHARD (Shubert Bros., Inc., mgrs.): New York city Aug. 10-Indefinite.  
HIS FATAL LOVE (Vance and Sullivan Co., mgrs.): Wilmington, Del., Aug. 19-21, Camden, N. J., 22-24.  
HIS TERRIBLE SECRET (Chas. E. Blaney Amuse. Co., mgrs.): Boston, Mass., Aug. 19-24.  
KENDALL, KERRA (Los Angeles, Cal., Aug. 4-11.  
KIDNAPPED FOR REVENGE (Chas. E. Blaney Amuse. Co., mgrs.): Brooklyn, N. Y., Aug. 12-17.  
LENA, THE BRIDE (Chas. E. Blaney Amuse. Co., mgrs.): Bay City 9, Saginaw 10, Detroit 11-17.  
LITTLE JOHNNY JONES: New York city Aug. 3-10, Lottin, The POOR BALENADY (Chas. E. Blaney Amuse. Co., mgrs.): Paterson, N. J., Aug. 5-7, Trenton 8-10, Camden 12-14, Wilmington, Del., 15-17.  
MACDOWELL-TRESCOTT (Chas. Elliott, mgr.): Oklahoma City, Okla., Aug. 5-17.  
MACK, ANDREW (W. M. Wilkinson, mgr.): Melbourne, Australia, July 6-Aug. 31, Sydney, N. S. W., Sept. 2-Oct. 2.  
NABELLE, MARIE (Ernest and Frederic Shipman, mgrs.): Charleston, West Virginia-Indefinite.  
NELLIE, THE BRIDE (Chas. E. Blaney Amuse. Co., mgrs.): Detroit, Mich., Aug. 4-10, Columbus, O., 12-14, Dayton 15-17.  
NEVER TOO LATE TO MEND (Spencer and Aborn, mgrs.): Philadelphia, Pa., Aug. 12-17.  
OTIANA (Chas. E. Blaney Amuse. Co., mgrs.): Baltimore, Md., Aug. 20-21.  
PARTED ON HER BRIDAL TOUR (Chas. E. Blaney Amuse. Co., mgrs.): Boston, Mass., Aug. 5-10, Montreal, Can., 12-17.  
POCAHONTAS (Vance, Va., June 6-Indefinite.  
SHADOWS ON THE HEARTH (Arthur C. Alton, prop.): Hartford, Conn., Aug. 22-24.  
SHADOWED BY THREE (W. F. Mann, owner; Clarence Burdick, mgr.): Chicago, Ill., Aug. 4-17.  
SING HELLING WEST AWAY (Al. H. Woods, mgr.): Philadelphia, Pa., Aug. 12-17.  
SPOONER, CECIL (Chas. E. Blaney Amuse. Co., mgrs.): New York city Sept. 2-7.  
THE ALASKAN (John Curt, mgr.): New York city Aug. 12-Indefinite.  
THE BANKER'S CHILD (Henry Shannon, prop.): Greenville, Kan., Aug. 4, Jamestown 7, Jewell 8, Great City, Mo., 14, 15, Bethany 16, Stansbury 17.  
THE CARD KING OF THE COAST (Vance and Sullivan Co., mgrs.): Baltimore, Md., Aug. 12-17.  
THE COLLIER WIDOW (Henry W. Savage, mgr.): Plainfield, N. J., Aug. 14, Red Bank 15, Asbury Park 16, 17.  
TIMPNEY AND SUNSHINE (W. F. Mann, owner; Richard Chapman, mgr.): Chicago, Ill., Aug. 4-17.  
THE COWBOY AND THE SQUAW (P. H. Sullivan, mgr.): New York city Aug. 19-24.  
THE COW PUNCHER (Central: W. F. Mann, owner; Sam H. Lloyd, mgr.): Chicago, Ill., Aug. 4-10, Fort Valley 11, Bloomington 12, Chatterworth 13, February 14, Gilman 15, Waukegan 16, Fowler, Ind., 17.  
THE END OF THE TRAIL (Lincoln J. Carter, mgr.): Ft. Wayne, Ind., Aug. 8.  
THE FOUR CORNERS OF THE EARTH (Kilmt and Gamble Amuse. Co., prop.; Daniel Reed, mgr.): Kansas City, Mo., Aug. 18-24.  
THE GAMBLER OF THE WEST (Al. H. Woods, mgr.): Paterson, N. J., Aug. 8-10, New York city 12-17.  
THE GREAT EXPRESS ROBBERY (Al. H. Woods, mgr.): Philadelphia, Pa., Aug. 3-10, New York city 11-17.  
THE GREAT EASTERN WORLD (Kilmt and Gamble Amuse. Co., prop.; John Barrett, mgr.): St. Louis, Mo., Aug. 4-10, Kansas City 11-17.  
THE HIRER GIRL'S MILLIONS (Chas. E. Blaney Amuse. Co., mgrs.): New York city Aug. 12-17.  
THE HOLY CITY (Eastern: Clarence Bennett Co., Inc., mgrs.): Burlington, N. J., Aug. 31.  
THE HOLY CITY (Western: Le Roy E. Sumner and Isham, mgrs.): Somerset, Pa., Sept. 14.  
THE KING AND QUEEN OF GAMBLERS (Al. H. Woods, mgr.): Buffalo, N. Y., Aug. 5-10, Cleveland, O., 12-17.  
THE KING OF THE CATTLE KING (C. E. Brown, mgr.): Elm Creek, Neb., Aug. 6, Kearney 7, Gibson 8, Shelton 9, Wood River 10.  
THE MAN OF THE HOUR (W. A. Brady, mgr.): New York city Aug. 4-Indefinite.  
THE MAN OF THE HOUR (Western: W. A. Brady, mgr.): Chicago, Ill., July 12-Indefinite.  
THE MATINEE GIRL (J. E. Jackson, mgr.): Wichita, Kan., July 28-Aug. 18.  
THE MICHIGAN GIRL (Western: Fred Raymond, mgr.): St. Ashtown, Wis., Aug. 6, Lake Mills 7, Mt. Hope 8, Dodgeville 10, Boscobel 12, Lancaster 13, Platteville 14, Darlington 15, Brookfield 16, Janesville 17.  
THE MICHIGAN GIRL (Western: Fred Raymond, mgr.): St. Ashtown, Wis., Aug. 6, Lake Mills 7, Mt. Hope 8, Dodgeville 10, Boscobel 12, Lancaster 13, Platteville 14, Darlington 15, Brookfield 16, Janesville 17.  
THE MYSTERIOUS BURGLES (Rowland and Clifford Amuse. Co., mgrs.): Waukegan, Ill., Aug. 18.

THE OLD CLOTHES MAN (Rowland and Clifford Amuse. Co., mgrs.): Hammond, Ind., Aug. 31.  
THE ORIGINAL COIN (Rowland and Clifford Amuse. Co., mgrs.): Racine, Wis., Aug. 9, Chicago, Ill., 11-17.  
THE OUTLAW'S CHRISTMAS (P. H. Sullivan, mgr.): New York city Aug. 5-10, Pittsburgh, Pa., 12-17.  
THE PHANTOM DETECTIVE (Rowland and Clifford Amuse. Co., mgrs.): St. Louis, Mo., Aug. 11-17.  
THE PRINCE CHAP (W. N. Lawrence, mgr.): San Francisco, Cal., Aug. 5-17.  
THE ROCKY MOUNTAIN EXPRESS (Kilmt and Gamble Amuse. Co., prop.; George Kilmt, mgr.): Pittsburgh, Pa., Aug. 5-10, Toledo, O., 11-17.  
THE ROUND UP (Kilmt and Erlanger, mgrs.): New York city Aug. 25-Indefinite.  
THORNS AND ORANGE BLOSSOMS (Eastern: Rowland and Clifford Amuse. Co., mgrs.): Racine, Wis., Aug. 17.  
THORNS AND ORANGE BLOSSOMS (Western: Rowland and Clifford Amuse. Co., mgrs.): Racine, Wis., Aug. 17.  
TIDY, THE GIRL LEAVE HOME (E. J. Carpenter, mgr.): Harry E. Rowe, mgr.: Elgin, Ill., Aug. 22.  
WILLIAM, LOTTIE (Chas. E. Blaney Amuse. Co., mgrs.): Newark, N. J., Aug. 12-17.  
YOUNG BUFFALO (Chas. E. Blaney Amuse. Co., mgrs.): St. Louis, Mo., Aug. 5-7, Dayton 8-10, Cincinnati 12-17.

## STOCK COMPANIES.

ALBEE (Providence, R. I., May 27-Indefinite.  
ALCAZAR (Baltimore and Mayor, mgrs.): San Francisco, Cal.-Indefinite.  
ALLEN (Portland, Ore.-Indefinite.  
AMERICAN (San Francisco, Cal.-Indefinite.  
AUDITORIUM (Seattle, Wash., May 8-Sept. 1.  
AYLEWORTH (Ayleworth, mgr.): Goldfield, Nev., April 1-Indefinite.  
BAKER (Rochester, N. Y.-Indefinite.  
BARRIE (Barric and Graham, mgrs.): Jefferson City, Mo., June 2-Indefinite.  
BALDWIN-MILLVILLE (Walter B. Baldwin, mgr.): Dallas, Tex.-Indefinite.  
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal.-Indefinite.  
BENNETT'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.-Indefinite.  
BLAKE (Maurice Stanford, mgr.): Wildwood, N. J.-Indefinite.  
BONTELL, JESSIE (Buffalo, N. Y., May 12-Indefinite.  
BOWDWIN SQUARE THEATRE: Boston, Mass.-Indefinite.  
BRADY (Lake Brady, O.-Indefinite.  
BROWN, ALBERT (Milwaukee, Wis., May 9-Indefinite.  
BURBANK (Los Angeles, Cal.-Indefinite.  
BURGER, KARL (Fred Gillen, mgr.): Seattle, Wash.-Indefinite.  
BURNER, FRANK (John W. Barry, mgr.): Fall River, Mass., April 9-Indefinite.  
CASINO (Toledo, O.-Indefinite.  
CASTLE SQUARE: Boston, Mass.-Indefinite.  
CLEVELAND, HARRY B.: North Yakima, Wash.-Indefinite.  
CLITCHER'S GARDEN: Denver, Colo., May 5-Indefinite.  
FAMILY: East St. Louis, Ill.-Indefinite.  
FARMING: Wm. St. Louis, N. Y., July 12-Indefinite.  
FAWCETT (New York, N. Y.-Indefinite.  
FAWCETT, GEORGE (Atlanta, Ga.-Indefinite.  
FENNBERG (George M. Fennberg): Augusta, Me.-Indefinite.  
FERRELL, MINNEAPOLIS, Minn., May 26-Indefinite.  
FRAWLEY (San Francisco, Cal., June 2-Indefinite.  
PULTON BROTHERS: Lincoln, Neb.-Indefinite.  
GAGNON AND POLLOCK (Bert C. Gagnon, mgr.): Norfolk, Va.-Indefinite.  
GILTON (Ferry R. Gilton, mgr.): Fresno, Cal.-Indefinite.  
GLASSER, VAUGHAN: Columbus, O., July 15-Aug. 10.  
GRAND: Evansville, Ind.-Indefinite.  
HAMILTON, FLORENCE (Harry and Burke, mgrs.): New Bedford, Mass.-Indefinite.  
HORMER, MAY: Chicago, Ill.-Indefinite.  
HOWELL, ERNEST: San Francisco, Cal., May 12-Indefinite.  
JEFFERSON: Portland, Me., May 27-Indefinite.  
LA MAR, HARRY (John F. Murray, mgr.): Reverse, Mass.-Indefinite.  
LAWRENCE, DEL S.: Sacramento, Cal.-Indefinite.  
LIVINGSTON: Cleveland, O., June 24-Indefinite.  
LOFTER, ORCHILA: St. Louis, Mo., July 22-Indefinite.  
LYCORN: St. Joseph, Mo.-Indefinite.  
MARTIN: Lincoln, Neb.-Indefinite.  
MCCULLUM (Barclay McCullum, mgr.): Portland, Me.-Indefinite.  
NEILSEN, MARIE: Fresno, Cal.-Indefinite.  
ORPHEUM: Salt Lake City, U. S., May 27-Indefinite.  
PABST ENGLISH: Milwaukee, Wis.-Indefinite.  
PAIGE, MARCEL (Henry F. Willard, mgr.): Jacksonville, Fla., May 1-Indefinite.  
PATRONS: Chicago, Ill., Aug. 26-Indefinite.  
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., June 27-Indefinite.  
PLAYERS (Elizabeth Shober, mgr.): St. Paul, Minn.-Indefinite.  
POLI: Worcester, Mass., May 27-Indefinite.  
POLI (Lawrence McGill, mgr.): New Haven, Conn., July 12-Indefinite.  
POLI: Bridgeport, Conn., May 12-Indefinite.  
POLI: Waterbury, Conn., May 6-Indefinite.  
POLI: Waterville, Conn., May 20-Indefinite.  
PROCTOR'S HARKEN: New York city-Indefinite.  
BORING (Al. Trench, mgr.): Southampton, N. Y., Aug. 6, Sag Harbor 7, Patchogue 8, Bay Shore 9, Sayville 10, Easthampton 12, Southampton 13, Sag Harbor 14, Patchogue 15, Bay Shore 16, Sayville 17.  
VALLENTINE STOCK (A. Glasco, mgr.): Waukegan, Pa., June 24-Indefinite.  
WALKER, CHARLOTTE: Washington, D. C., July 15-Indefinite.  
WEST END HEIGHTS: St. Louis, Mo.-Indefinite.

## REPERTOIRE COMPANIES.

ANGELL'S COMEDIANS (Jack Emerson, mgr.): Red Wing, Minn., Aug. 5-12, Mason City, Ia., 12-17.  
BROWN, KIRK (J. T. Macaulay, mgr.): Schenectady, N. Y., Aug. 12-17.  
BUTTON AND MCMAHON: Lawrenceville, Ill., Aug. 4-10.  
CARROLL COMEDY (Don Carroll, mgr.): Covington, La., Aug. 5-10.  
CHAPPEL-WINTERHOFF (Harry Chappell, mgr.): Hannibal, Mo., Aug. 5-17.  
CHAS-LYSTER: Independence, Kan., Aug. 5-17.  
CHICAGO STOCK (Eastern: Chas. H. Roskam, mgr.): Niagara Falls, N. Y., June 28-Sept. 1.  
CHICAGO STOCK (Western: Chas. H. Roskam, mgr.): direction Graham Earle; Mansfield, O., July 10-Sept. 1.  
COLONIAL (C. W. Berner, mgr.): Springfield, O., Aug. 6-10.  
COOK (Carl W. Cook, mgr.): South Bend, Ind., July 20-Aug. 10.  
CRAWFORD'S COMEDIANS (Raymond D. Crawford, mgr.): Bolivar, Mo., July 30-Aug. 11, Cassville 12-19.  
CUTTER COMEDY (James Walter, mgr.): Aberdeen, S. D., July 22-Indefinite.  
CUTTER (Wallace R. Cutter, mgr.): Xenia, O., Aug. 5-11, Urbana 12-18.

DE FEW-BURDETTE: Harrodsburg, Ky., Aug. 5-10, Lexington 12-17.  
DOUGHERTY (Al. Payne and J. M. Dougherty, mgrs.): Monticello, Mich., Aug. 5-10.  
ELWYN, LORNE: Middleboro, Vt., Aug. 5-10.  
FERRIS COMEDIANS (W. F. Desmond, mgr.): Seaside, Cal., Aug. 5-10.  
GIBNEY AND WILSON (Walter J. Wilson, mgr.): Winfield, Kan., Aug. 5-17.  
GILMORE'S PLAYERS (Francis J. Gilmore, mgr.): Hutchinson, Kan., July 28-Aug. 10, Wichita 11-24.  
HALL, DON C.: Belle Plaine, Minn., Aug. 8-7, Keosauqua 8-10, Madelia 12-14.  
HANKINS' COMEDIANS (W. W. Hankins, mgr.): Cairo, Ill., Sept. 20-Oct. 5.  
HARDER-HALL (Eugene J. Hall, mgr.): Muncie, Ind., July 29-Aug. 17.  
HARLAN, RITA W. (John E. Bailey, mgr.): Escanaba, Mich., Aug. 5-10.  
HENDERSON, MAUDE (Jas. Parent, mgr.): Mendon, O., Aug. 5-10.  
HICKMAN, MAUDE (W. Al. White, mgr.): Davenport, Ia., June 10-Indefinite.  
HIMMELIN'S IDEALS: Sanneville, O., Aug. 28.  
HIMMELIN'S IMPERIALS: Ft. Wayne, Ind., Aug. 12.  
JUVENILE BOSTONIANS: Okolus, Alta., Can., Aug. 6, Lethbridge 7, Flinch Creek 8, Blairmore 10, Fernie 8, C. 12, Cranbrook 13, 14, Nelson 15-17.  
LESLIE, ROSABELLE (Sim Allen, mgr.): Wilkes-Barre, Pa., Aug. 5-10, Norristown 12-17.  
LYRIC COMEDY: Middletown, Conn., Aug. 5-10, New Britain 12-17.  
MACMILLAN PLAYERS (Don Macmillan, mgr.): Iowa, Kan., Aug. 4-17.  
MCDONALD, W. (W. McDonald, mgr.): Pine Bluff, Ark., July 25-Aug. 10.  
MITCHELL, CORA L. (J. W. Clinton, mgr.): Richmond, Ind., Aug. 5-10.  
MORTIMER, CHAR. (J. M. Hill, mgr.): Jasper, Ind., Aug. 5-7, Huntington 8-10, Champaign 12-17.  
MURRAY AND MACKAY (Eastern: John J. Murray, mgr.): Sunbury, Pa., July 29-Aug. 5, Wilkes-Barre 12-17.  
MYRICK-HARDER (W. H. Harder, mgr.): Scranton, Pa., Aug. 5-12, Chicago, Ill., 12-17.  
PAYTON SISTERS (C. B. Payton, mgr.): Hot Springs, Ark., Aug. 4-24.  
PERUCHI-GIFFENE STOCK: Columbia, S. C., May 6-Indefinite.  
SHELDON'S COMEDIANS: Newport News, Va., May 6-Indefinite.  
ST. CLAIR, MAE (Pace and Landolt, mgrs.): Barre, Vt., July 15-Indefinite.  
STRONG'S PLAYERS, EDWIN (Walter J. Savidge, mgr.): Tilden, Neb., Aug. 5-10.  
TAYLOR (H. W. Taylor, prop. and mgr.): New Bedford, Mass., July 27-Aug. 17.  
TAYLOR, ALBERT: Meridian, Miss., July 28-Aug. 10.  
THORNDALE BROTHERS THEATRE (Marle Thordale, mgr.): Emmaus, Kan., Aug. 5-17.  
VAN DYKE AND EATON (F. Mack, mgr.): Kankakee, Ill., July 29-Aug. 18.  
WALLACE'S THEATRE (Northern: Delinsky Brothers, mgrs.): Rockford, Ill., Aug. 5-17.  
WALLACE'S THEATRE (Southern: Maurice M. Delinsky, mgr.): Meriden, Conn., Aug. 5-17.  
WALLACE'S THEATRE (Western: Edward Delinsky, mgr.): Topeka, Kan., Aug. 5-17.  
WILLIAM COMEDY (C. F. de Gaffery, mgr.): New Haven, Conn., Aug. 4-10.  
WILLARD'S COMEDIANS, HENRY F.: Jacksonville, Fla., Aug. 18.

## OPERA AND EXTRAVAGANZA.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 27-Indefinite.  
ABORN OPERA (Milton and Sargent Aborn, mgrs.): New York city, July 17-Indefinite.  
A KNIGHT FOR A DAY (G. C. Whitney, mgr.): Chicago, Ill., April 1-Indefinite.  
A YANKEE TOURIST (Henry W. Savage, mgr.): Asbury Park, N. J., Aug. 7, Red Bank 8, New Rochelle, N. Y., 9, Mt. Vernon 10, New York city 12-Indefinite.  
BEGGAN PRINCE OPERA (Harry Leavelle, mgr.): Oklahoma City, Okla., July 14-Aug. 10.  
BOSTON IDEAL COMIC OPERA (Edwin Patterson, mgr.): Kansas City, Mo., Aug. 12-Sept. 2.  
CALIFORNIANS: Los Angeles, Cal., April 29-Indefinite.  
CHESTER PARK OPERA (L. M. Martin, mgr.): Cincinnati, O., June 17-Indefinite.  
COHAN, GEORGE (L. Cohan and Harris, mgrs.): New York city June 3-Indefinite.  
COLE AND JOHNSON: New York city Aug. 6-Indefinite.  
COTY MUSICAL (Allen Coty, mgr.): Oklahoma City, Okla., Aug. 4-17.  
DELMAR GARDEN: St. Louis, Mo.-Indefinite.  
FASCINATING FLORA: New York city May 20-Indefinite.  
IDOL PARK OPERA (H. W. Bishop, mgr.): Oakland, Cal.-Indefinite.  
JACKY, MIKEY AND IRBY (Allen Coty, mgr.): Trinidad, Colo., May 25-Indefinite.  
ALTBORN CONCERTS: New York city-Indefinite.  
KOLB AND DILL (Nat. A. Maynor, mgr.): Oakland, Cal.-Indefinite.  
MCINTYRE AND HEATH (Kilmt and Erlanger, mgrs.): Atlantic City, N. J., Aug. 3-10, New York city 12-Indefinite.  
MANHATTAN MUSICAL COMEDY: El Paso, Tex., April 14-Indefinite.  
MANHATTAN OPERA (Henry Taylor, mgr.): Elmira, N. Y., Aug. 1-Sept. 15-Indefinite.  
MILKED AND BOULEE (John M. Hickey, mgr.): Havana, Cuba, Dec. 27-Indefinite.  
OLYMPIA OPERA: Mobile, Ala., May 12-Indefinite.  
POLI OPERA (Milton and Sargent Aborn, mgrs.): Hartford, Conn., Aug. 25-Indefinite.  
PROCTOR OPERA (Milton and Sargent Aborn, mgrs.): Albany, N. Y., June 2-Indefinite.  
SAN FRANCISCO OPERA (Frank W. Healy, prop.): Seattle, Wash., July 1-Aug. 25.  
SHEILAN JOHNSON OPERA (Max Featherhouse, mgr.): Cleveland, O., June 24-Indefinite.  
THE BELLE OF MAYFAIR (Thomas W. Ryley, mgr.): Boston, Mass., Aug. 20-Sept. 14.  
THE CANE KID: Toledo, O., Aug. 4-10.  
THE FOLLIES OF 1897 (Charles Elford, mgr.): New York city July 5-Indefinite.  
THE GREEN BIRD: Boston, Mass., July 29-Indefinite.  
THE HURDY-GURDY GIRL (Richard Carle, mgr.): Boston, Mass., June 2-Indefinite.  
THE ISLE OF SPICE (R. C. Whitney, mgr.): Chicago, Ill., Aug. 4-10.  
THE LADY FROM LANE'S (Broadhurst and Currie, mgrs.): New York city Aug. 10-Indefinite.  
THE LITTLE CROOK (Chas. F. Freeman, mgr.): New York city Aug. 5-Indefinite.  
THE MAID AND THE MILLIONAIRE: New York city June 22-Indefinite.  
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Chicago, Ill., Aug. 4-17.  
THE TIME, THE PLACE AND THE GIRL (Ashkin and Singer, mgrs.): New York city Aug. 5-Indefinite.  
THE WIZARD OF WALL STREET (Edwin Patterson, mgr.): Kansas City, Mo., Aug. 4-10.  
WILLS MUSICAL COMEDY (John B. Wills, mgr.): New York city Aug. 5-Indefinite.  
ZINN'S MUSICAL COMEDY: Boise, Ida., July 8-Indefinite.

## MINSTRELS.

DOCKTADDER'S LEW (Chas. D. Wilson, mgr.): Saratoga, N. Y., Aug. 6, Poughkeepsie 7, Elliptoth, N. J., 8, Asbury Park 9, 10, Atlantic City 12-19.  
DONNELLY AND HATFIELD: Downsville, Mich., Aug. 6, Marquette 7, Alpena 8, Alpena 9, Ottumwa 10.  
FOX'S LONG STAGE (Ray E. Fox, mgr.): Clayton, N. Mex., Aug. 5-7, Trinidad, Colo., 8-10.  
GORTON'S MINSTRELS (C. C. Ford, mgr.): Louisville, N. Y., Aug. 6, Governor's, Potsdam 8, Canton 9.  
CITY, ARTHUR L.: Utica, N. Y., Aug. 5-10.  
VOGEL'S (John W. Vogel, prop.): Okolus, Alta., O., Aug. 6, Leona 8, Lancaster 10, Springfield 12, Xenia 13, Wilmington 14, Hillsboro 15, Chillicothe 16, Portsmouth 17.  
VARIETY.

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WATSON'S BURLINGERS (Sam Robinson, mgr.): Philadelphia, Pa.-Indefinite.  
WINE, WOMAN AND SONG (M. M. Thiese, mgr.): Boston, Mass., July 27-Indefinite.

## CIRCUSES.

AITON AND ANDERSON'S: Newark, N. Y., Aug. 6, Massena 7, Cornwall, C. & Morristown, N. Y., 12, Canton 10, Brockville 12, Ogdensburg 13, N. Y., 13, Canton 14, Gouverneur 15, Alexander 16.  
BARHAM AND BAILEY'S: Green Bay, Wis., Aug. 6, Fond du Lac 7, Janesville 8, Racine 9, Elgin, Ill., 10.  
BRECHER AND STANLEY'S (Walter J. McDonald, mgr.): Nampa, Ida., Aug. 6, Boise 7, Caldwell 8, Ontario 9, Payette 10.  
BUFFALO BILL'S WILD WEST SHOW (Col. Wm. F. Cody, prop.): Ottawa, Ill., Aug. 6, Kewanee 7, Peoria 8, Lincoln 9, Springfield 10.  
POWELL AND SELL'S: Schenectady, N. Y., Aug. 6, Saratoga 7, Glens Falls 8, Rutland, Vt., 9, Montpelier 10.  
LUCKY BILL'S: Leonard, Kan., Aug. 6, Randolph 7-9, Westmoreland 10.  
MACKAY'S EUROPEAN CIRCUS (Andrew Mackay, mgr.): Chicago, Ill., June 12-Indefinite.  
MORRIS AND BOWEN (J. & Sons, mgrs.): Tomahawk, Wis., Aug. 6, Iron Mountain, Mich., 7, Ontonagon 8, Hancock 9, Calumet 10.  
PAWNEE BILL'S WILD WEST AND GREAT FAIR (Col. L. L. Lillie, prop.): Canton, Ill., Aug. 6, Beardstown 7, Booneville 8, Louisville, Mo., 9, Hannibal 10.  
SHELLS-FLOTO: Hallsville, I. T., Aug. 6, Wilburton 7, Wister 8, Ft. Smith, Ark., 9, Bridger, I. T., 10, Warrenton, La., John P. Church, mgr.: Oneonta, N. Y., Aug. 6, Sidney 7, Birmingham 8, 9.

## MISCELLANEOUS.

BOSTOCK'S ANIMAL SHOW (Frank C. Bostock, mgr.): Oneonta, N. Y.-Indefinite.  
BOSTOCK'S ANIMAL SHOW (Frank C. Bostock, mgr.): Norfolk, Va.-Indefinite.  
CREATOR AND BAND (Howard Pew, mgr.): Detroit, Mich., Aug. 11-20.  
HERBERT, VICTOR AND BAND: Philadelphia, Pa., July 6-Indefinite.  
HIPPODROME SHOW (George R. Roberts, mgr.): Carrollton, Mo., Aug. 4, Red Oak, Ia., 10.  
MARLEY'S FLOATING PALACE (W. R. Marley, prop.): Chillicothe, Ill., Aug. 6, Leona 7, Henry 8, Hannibal 9, Peru 10.  
101 RANCH SHOW (Miller Brothers, mgrs.): Brighton Beach, N. Y., July 27-Indefinite.  
PAINT Eruption OF VESUVIUS (Al. Deane, mgr.): Jamestown, Va., July 1-Indefinite.  
PARKER, C. W. SHOWS (Cramer and Tyler, mgrs.): Brooklyn, Minn., Aug. 5-10.  
PRINCE'S U. S. BAND (Fred S. Pinney, mgr.): Norfolk, Va., July 22-Indefinite.  
RAYMOND, THE GREAT (M. F. Raymond, mgr.): Catskill, N. Y., Aug. 12-17, Long Branch, N. J., Sept. 7.  
SEVINGALA, THE ORIGINAL (Walter C. Mack, mgr.): Philadelphia, Pa., Aug. 5-10, Lancaster 12-17.

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# THE VAUDEVILLE STAGE

## NEW VAUDEVILLE ACTS.

THE WEEK DEVELOPS A NUMBER OF NOVELTIES WORTHY OF ATTENTION.

William Alexander introduces Haslam. The Ritchie-Hearn London Pantomime Company—College Days involves a large comedy—Harry Cran, dall in an Amusing Sketch—Julian Ellings—Flora Wiggins, Emil Subers, the Calvey Brothers and Others.

Views of the following new acts were had for THE MIRROR during the week:

### A Daring Marvel.

William Alexander, who represents the Van den Berg Opera company, made his debut as a vaudeville agent last week by the presentation of Haslam at Keith and Proctor's 125th Street. As an American boy—one might almost say a typical New York product—and though not an exceptionally neat act, his work will compare favorably from a standpoint of interest with any novelty of its kind extant. Placed in a full length strait-jacket, he released himself while in partial view of the audience. He was then locked within a ball twenty-eight inches in diameter and while in motion disrobed from full evening dress. As it seemed almost impossible to squeeze him into the ball one can readily understand that his release was watched with more than ordinary interest. He was again placed in a strait-jacket, with additional straps pinning his arms in different ways, and secured in a full length bag, from which he escaped in three minutes and fifteen seconds. A fifteen-foot tube, fourteen inches in diameter, was placed on rests and in full evening dress he crawled within it and inside of two minutes and thirty-five seconds had completely disrobed. A regulation strait-jacket was next buckled about him and he was immersed in a tank of water four feet high by three feet square. In a very short time he had again escaped, the entire time the operation taking place under the water. There should be a demand for this attraction.

### A Clever English Absurdity.

The first production of the Ritchie-Hearn London Pantomime company, entitled The London Fire Brigade, was offered at Keith and Proctor's Twenty-third Street last week. The act was a big laughing success, and while built along the lines of the other English music hall pantomime acts of this character it had an added interest of dialogue. The action takes place in three scenes. The first is laid in the headquarters of the London Fire Brigade during the fireman's interval of rest. Their drinking of beer on the quiet, card playing and general "rough house" is intensely funny. A comedy villain enters whom one of the men is alone and bribes him to burn down a certain house, threatening to put him out on the sidewalk, bag and baggage, if he fails. The man accomplishes the trick and in the midst of a game of cards the alarm rings. They cut the bell wires and otherwise show a disinclination to go until practically thrown out in search of it. The second scene is in one and depicts the firemen in further search of the fire. As this search inevitably ends in the saloon the fire is not located until the "extras" are out, describing both the fire and its location. The third scene takes place at the fire, and their efforts to save the burning building and its inmates, etc., are ludicrous in the extreme and end in a free-for-all fight. The different characters were well played and, taken all in all, the sketch is as big a hit as any of its predecessors.

### Tabloid Musical Farce.

The latest "big act" to be produced with success is College Days, with Frederick V. Bowers and a company of twenty people. The book and lyrics are by Charles Horwitz and the music by Mr. Bowers, and its entry into New York was made by an initial production at the Music Hall, Brighton Beach, last week. The act is excellently staged, and both light and scenic effects are of the best. The act is replete with good songs, the best of which are "Darling" and "If That Were Only Mine." This latter song contained some very clever "business," which brought repeated encores. The story concerns a young college favorite who, at the time the scene opens, is celebrating his birthday and is being surrounded by a multitude of his friends with horns and other means for expressing college enthusiasm. His chum, who has just announced his marriage, wishes to keep the marriage a secret from his aunt, and Bob Redding (the college favorite) assumes the responsibility himself. Bob's uncle arrives and is horrified to hear that the boy is married, as is also his former sweetheart, and the general misunderstanding involves both couples, the aunt and the uncle. As both the uncle and aunt are single and abhor marriage, the inevitable farcical result is that, upon forgiving their charges for thus entangling themselves, they become mutual victims to the love fever. The finale finds "everybody happy" and concludes a short half hour of capital entertainment.

### Some Capital Comedy.

One of the most pretentious acts that have opened in vaudeville this season was that presented at Keith and Proctor's 125th Street last week by Harry Cran and company. It is entitled Fun in a Grocery, and embraces a cast of seven people. The scene is the interior of a grocery store, run by an easy-going, good-natured Dutchman named Shultz, and eclipses all previous settings of its kind in attention to detail and "props." There are many capital situations and the dialogue is bright and witty, calling for an almost continual laugh. In this latter respect the sketch is a record breaker. A policeman, the grocer's wife, an auto agent and three exceptionally mischievous youngsters figure in the plot, which generally involves the playing of some prank upon the unsuspecting grocer. These roles were all capably handled, and Mr. Cran, as the grocer, deserves credit for not overdoing his character or endeavoring to burlesque it. His delineation was at all times natural, easy and humorous. A stronger and more amusing finish will help the act materially, as will the elimination of the safe business.

### Good Impersonations Improved.

At Brighton Beach Music Hall last week Julian Ellings produced a new version of his act, which scored a big success and lent an added interest to his particular line of endeavor. Ellings has always been commended for selecting simple, pretty ingenu characters for impersonation, and there has been a naturalness and lack of vulgarity about all his work that places it at the head of its class. Last week, besides the two girl characterizations, he added a "kid" number and finished as himself. The former is an imitation, scored heavily, and should prove a valuable addition to the act. As himself Mr. Ellings offered a little patter and a quiet song that sufficed to round out the act, give it a touch of novelty, and call for repeated encores.

### A Clever Entertainer.

Fresh from a successful tour of the West and well remembered for her clever impersonation of Flora Wiggins, the waitress in The College Widow company, Katherine Nugent made her debut

last week at the Union Square Theatre in the role of a "mink." There is much to be said in Miss Nugent's favor, and it should begin with a commendation for the simple yet dainty way she has dressed her act. Her impersonations are convincing, she goes about her work in a manner that is pleasing, is attractive, and possessed of a good voice. Last week she chose Ethel Levy, Anna Held, Lela McIntyre, Alice Lloyd, and Elsie Ray to impersonate, which demands both versatility and an unusual amount of mimicry.

### Good Black Face Comedy.

Emil Subers appeared last week at the Twenty-third Street Theatre and offered a monologue which, although new to vaudeville, is practically the same that he used with the Primrose Minstrels last season. He has an attractive manner and a smile that is the embodiment of good-nature, a combination which places him on a friendly footing with his audience at once. His patter is not distinctly new or original, but it is all good and has as a foundation two well selected songs.

### An Irish Farce.

Charles F. McCarthy, J. P. Sullivan and company were seen for the first time here in a new sketch called Perfidious Petticoats at Pastor's. The act was written by Mr. Sullivan, who has allowed himself a good Irish role and has also allowed for the introduction of Mr. McCarthy's talent for the impersonation of robust Celtic females. There are some good lines and situations, and the piece met with distinct favor with the Pastor audience. Maud Farrell played a small part in a clever manner.

### Expert Dancing.

The Cabrey Brothers played their first New York engagement at the Twenty-third Street Theatre last week and met with an unusual success. Their work is distinctly close "team work," as it is all accomplished shoulder to shoulder. The effect is novel and brings into play many new steps. Furthermore, they have a neat appearance and are simply indefatigable in their desire to give complete satisfaction.

### A Mule Furnishes the Fun.

At Henderson's last week a sketch called A Darkey Town Elopement was offered by Ford, Andrus and company. A mule named "Bartholomew" made most of the fun, as he kicked up his heels in lively fashion and made the human performers stand around in a way that was quite pleasing to the audience. The animal is well trained and in some of the smaller houses would cause a sensation with his antics.

### Four Good Singers.

The American Ladies' Quartette was at Henderson's last week, and made a pleasing impression in a straight singing specialty. They do nothing out of the ordinary, but have voices that blend harmoniously and dress the act neatly.

### SMALL BLAZE IN DREAMLAND.

The 5,000 visitors to Dreamland, Coney Island, on Saturday night were given a scare that caused many of them to leave the grounds. Some one threw a cigarette stump into the artificial shrubbery about the vaudeville platform, and the dry leaves caused a threatening blaze to spring up. Luckily the fire occurred in an open space and was easily extinguished by the Dreamland firemen. There was some excitement, but things resumed their usual course after a delay of half an hour.

### SCENIC RAILWAY BURNED.

The scenic railway in Schuylkill Park, North Bergen, N. J., was burned on Sunday evening. A carnival for a hospital benefit had been going on during the previous week, and there was a crowd of about 15,000 on hand for the closing exercises. The frame structure, which covered a large area, caught fire and the flames were soon beyond control. There were about fifty people enjoying the pleasures of the railway when the alarm was sounded, and they lost no time in reaching the ground. No fatalities or injuries occurred.

### FROM YIDDISH TO ENGLISH.

Charles H. Freed, a prominent character actor and comedian who helped to build up the Yiddish vaudeville theatres of the lower quarter of New York city, has quit the Yiddish stage and has been booked in the English-speaking vaudeville field for forty-eight weeks, commencing Aug. 26 at the Park Theatre, Brooklyn. He will appear in a new sketch by Nanhum Roskow, who wrote The End of the World for Alexander Carr, entitled The Woman Hater, and will be supported by Estella Freed and a small company.

### MARIE LLOYD COMING OVER

Marie Lloyd, that imitable exponent of the English cockney, will make her appearance at the Victoria Theatre in October. It is probable that Miss Lloyd's reappearance will be looked forward to with far greater interest than has been attached to the advent of any other similar artist from over the water in some time.

### AN INTERNATIONAL CONFERENCE.

It is reported from Berlin that an international conference of variety managers will take place in that city within two weeks. They will adopt the American system of booking attractions and will co-operate for the purpose of securing first-class variety attractions from this country for their European tours.

## IN PREPARATION.

Performers Busy All Over the Country Rehearsing Elaborate Novelties.

Will H. Murphy will present his old success, The Bifurcated Girl, this season in vaudeville, with capable actors in the leading roles. It is some time since this act has been seen, and its appearance again will be anticipated with interest.

Lee Harrison will present a new musical comedy act which is being written for him by John J. McNally. It will be styled Lee Harrison and the Broadway Girls in a Morning Rehearsal, and will have a cast of fifteen.

Downey and Willard have joined hands with Hugh Conn, formerly of Imhof, Conn and Corinne, and they will appear in The Delings of Doctor Lauder.

Ida Williams, of Frank and Ida Williams, will be seen in vaudeville this season with a new act written by J. K. Kelly, entitled The Other Fellow.

Joe Lester, formerly of the Lester Brothers, has joined hands with John McDonald. The team will be known as McDonald and Lester.

Robinson Crusoe's Isle, with Rogers and Dooly featured, will be produced by Jesse L. Lasky at Newport, R. I., Aug. 19. Mr. Lasky's other important act, A Night on a Houseboat, will open at Allentown, Pa., Sept. 16. Percy Jennings, of England, will have the leading role.

Helena Frederick, assisted by eight girls, will open in a new musical act at Keith and Proctor's, Jersey City, Aug. 12.

The Sexton's Dream, which was played at Pastor's several months ago, will be revived at Keith and Proctor's, Jersey City, in the near future.

Shipwrecked, another Lasky offering, with Will Lester featured, will be seen for the first time in Paterson, Sept. 2. The scenic effects will be very elaborate and will include an explosion on a steamer in mid-ocean.

Rehearsals of James B. Rice's latest playlet, The Love Handicap, began last week at Phillips Theatre, Richmond, Ind. Corayna Bellair and Garvin Gilman have been engaged by Manager Charles Marlowe to support Claude and Fannie Usher, who are features in the production.

A Night in the Catskills, which requires a cast of seventeen people, is in rehearsal, and will be put on by Michael Simons and Charles E. Grapevin.

Rehearsals of Paradise Alley, B. A. Rolfe's big act, began last week. Max Reynolds, Lew Adams, and Harry Cantor have the leading roles, and there are eight lesser lights.

Libby Arnold Blomfield will bring over four English youths to assist her in a new singing act this season.

Gus Edwards' next offering will be called Babe Kida, and it will open about Sept. 16. Daley Leon, who has been with the School Boys and Girls, will be featured.

## NEW AMUSEMENT COMPANY.

Papers have been filed in the Secretary of State's office at Trenton, N. J., for the incorporation of the World Construction and Amusement Company, which will be the sole owner and operator of a novel amusement machine, known as a Trip Around the Globe. This machine is intended to be installed in the principal amusement resorts of the United States and Canada. The device consists of a large structure with merry-go-round attachment, the principal feature being a large revolving globe or ball, representing the world, twenty-five feet in diameter, which makes a complete and independent revolution of the large lower circular platform. The machine will be constructed to represent the different planets of the universe, and will carry 125 persons. The motive power will be electricity.

The company proposes to conduct also an up-to-date roof-garden on the top of each of the large structures enclosing the machine, and has the approval of the management of several of the larger amusement concerns in and about New York.

The corporation will have a capital of \$125,000. The officers and directors are James W. Batty, President; Wilson P. Marchbank, Vice-president; Alfred Cobley, Secretary and Treasurer. The parties promoting the enterprise are all well-known New Yorkers.

## A LEGLESS MAN TO DANCE.

Charles Wray Wallace, a well-known tumbler and dancer who at one time played the lion in The Wizard of Oz, has recovered from the operation which removed both his legs at the knees, and is constructing a pair of wooden legs with which he will again endeavor to dance himself into public favor. He was knocked down by a car at Columbus Avenue and Seventieth Street on April 1, his skull fractured and both legs mangled. At the hospital he was considered the most wonderful patient they had ever had. A suit has been filed against the railway company for damages amounting to \$200,000.

## "JUST MEAT" FOR VAUDEVILLE.

Jack London's famous short story, "Just Meat," has been dramatized for the vaudeville stage by E. H. Kirschner, of Boston, and the incidental music written by Frank E. Doyle. The sketch tells the story of two burglars who, having committed a diamond theft, seek, by each other's destruction, to secure sole possession of the fruits of their crime. They fall victims to each other's treachery, and a thrilling climax is said to be cleverly developed. Mr. London authorized Mr. Kirschner's dramatization and has highly praised the manner in which the subject has been handled.

## K. AND P.'S 125TH STREET.

The Pianophonds, Harry Crandall, Nathan and Julian Tannen the Features.

A capital bill opened Monday night to a packed and enthusiastic audience at this house last week. The acts of Harry Crandall and Nathan, which met with a big reception, are reviewed elsewhere; the Pianophonds was the headliner. Mr. Lasky has introduced a few changes into the Pianophonds' act which have improved it, also the new songs. The finale is exceptionally strong and never fails to bring down the house. If a little of the unpleasant conceit shown by the two end men could be eliminated it would help greatly. The improvement or advancement of any vaudeville player is always watched with interest, and there is a great deal of satisfaction in being able to give such credit where it is due. In this respect the entertaining methods of Julian Tannen may be dwelt on at length. There was a time when Mr. Tannen offered little more than a series of imitations—some were well done; some were not. In getting away from such material he has unearthed a vein of humor and given it a style that, added to a decidedly pleasing personality, is rapidly bringing him to the fore as a leading monologist. His imitations of Warfield, McCree, and Lee are all worthy additions to his "patter," and with slight changes here and there in his material and a little polishing he should be in demand. Last week his work met with unusual enthusiasm and his apparent ease and assurance immediately caught the fancy of the house. Friend and Downey in a conversational and singing specialty will be an entertaining act when they tune down their material a little more and cut out the Irish song. The member of the team who does the Hebrew comedy work has some good observations with his parodies, which in the main are good, and a peculiar yet pleasing personality, and scored a hit in his personal work. Joe Cook and Brother opened the bill, and from the standpoint of merit alone should have been better placed. They do a little juggling, hoop tricks and club work, selecting only the harder tricks and giving each an original twist that catches the attention. The act should be dressed neater and with one big trick will be able to secure a far better placing on the best bills anywhere. The Dixie Serenaders proved a happy combination and quickly won appreciation. A more natty costume for the men at the opening will assist their efforts to please and give their dancing a better effect. The motion pictures closed the bill.

## TWENTY-THIRD STREET.

Maurice Levi and His Band, London Panto Co. and Eddie Clark's Winning Widows Head a Big Bill.

Maurice Levi has evidently studied his vaudeville audiences and has become one of the most popular attractions this season in vaudeville, for the reason that he gives them just the style music they want with plenty of comedy thrown in. "Dead Bird" and "Love Me and the World is Mine," both compositions of Harry Reed's, were his best applauded selections. "In Kansas," another pleasing but comedy selection, caused no end of merriment. Eddie Clark and His Six Winning Widows were a big hit and took repeated encores. Mr. Clark's impersonation of the "Piker" is one of the best bits of character work in vaudeville and places the act far above the ordinary run of "girl" acts. Eddie Allen in A Thief in the Night is scoring heavily and is most creditably supported. Paul Le Croix is developing into a very clever juggler, and although on second last week was a capital novelty and never fails to bring down the house. A little girl billed as Italia made her appearance for the first time as the bill's opening attraction and made a pleasing hit with some dancing and singing. She has two changes of costume. The new acts of Emil Subers, Ritchie-Hearn company and Carley Brothers are reviewed elsewhere.

## K. AND P.'S UNION SQUARE.

Phyllis Rankin, Harry Davenport, the Empire Comedy Four and Katherine Nugent.

The Goddess, presented by Phyllis Rankin, Harry Davenport and company, was a laughing success last week. Both Miss Rankin and Mr. Davenport have settled down to a good understanding of their sketch, and it is running much more smoothly than when seen in New York the first time. The Empire Comedy Four repeated their comedy success of last week and took numerous encores. Johnson and Wells are back from Europe and made a capital showing. Miss Wells displayed some costumes that were undoubtedly of European make, and Johnson is nimble, loose jointed and happy as ever, not only made a hit in his dancing but with an amusing jargon of foreign languages. Cremation, although not a great applause getter, interested the audience to a certain extent, and was quickly forgotten. Other well-known acts that claimed appreciation were Stanley and Wilson, Tenna Trio, Marcena, Nevins and Marcena, George H. Whitman and Eloise Davis, Callahan and Smith, Zano and Al. Levan. The new offering of Katherine Nugent is reviewed elsewhere among the new vaudeville acts.

## ALHAMBRA.

Sherman and De Forest, Matthews and Ashley an Basic Wynn the Features.

A good comedy bill was in vogue at the Alhambra last week and was peculiarly fitted for roof-garden entertainment. Dan Sherman, Mabel De Forest and company were as laughable as any act on the bill in their version of the Battle of San Diego. Matthews and Ashley presented their well-known act, A Smash-Up in Chinatown, and were exceptionally well received. Basic Wynn is always a delightful entertainer, and her songs last week were unusually well selected. The Rooney Sisters, who have again joined hands, showed a great amount of cleverness in their dancing and made a decided hit. Almost order, made a very good impression. Others on the bill were Raffi's numbers, Welch, Healy and Montrose, Six Glimmerettes, Ramon and Arno, and the vitagraph.

## PASTOR'S.

Hayward, Conroy and Company and McCarthy. Sullivan and Company are Prominent.

Hayward, Conroy and company in The King of Blackwells headed a fair hot weather bill and pleased with their clever efforts in the line of comedy. The act is an excellent laugh-getter, and the performers were received with hearty approval. Dawson, Mack and company and Harry Botter and company in mappy sketches scored heavily, and Annie Bernstein sang some songs that called for encores, especially from the upper portion of the house. Mr. and Mrs. Dick Tracy, Eddie Brothers, Nat B. Jerome, the Crescent Trio, Carroll and Clark, the Earl Sisters, and the pictures were also in the bill. The new act of McCarthy, Sullivan and company is reviewed elsewhere.

## AN OLD-TIME MINSTREL BAND.

Above is a picture of Scott and Ronden's Minstrel Band, taken June 4, 1894. It was given to THE MIRROR by J. E. Williams, manager of the Grand Opera House, Oskosh, Wis. In the picture, reading from left to right, are Carl Turner, Barney Riggs, Arthur Amaden (now leader of the

Marietta, Wis. Band), Jimmie Wall (formerly of Howe and Wall), Pony Morton, Louis Bonham, Harry Glenn, C. P. Salisbury (last season agent of The Red Feather), Joe Runden, Will Greenwood, and J. E. Williams. It will be interesting to those of the period when it was taken.



THE GREAT RAYMOND.



Photo Bushnell, San Francisco, Cal.

The Great Raymond, whose picture appears above, is a magician and entertainer who has been uncommonly successful for several years past. His tours at the head of his own company, especially through New York, Pennsylvania, Ohio, Maryland and the Southern States have been very profitable. Mr. Raymond is a firm believer in the lavish expenditure of money on scenery, electrical effects and other equipment, and he carries nearly fifty styles of lithographic printing. One of the proofs of his popularity is the eagerness of managers to arrange for return dates, and when these are filled the results are invariably satisfactory to everybody concerned. The demand for this attraction was so insistent during the past few months that Mr. Raymond has extended his season up to Aug. 17, when he will close at Catskill, N. Y., for a short rest, and in order that his outfit may be entirely overhauled. His next season will open at the West End Casino, Long Branch, N. J., Sept. 7, and will extend well into next summer. The tour will be under the management of Maurice F. Raymond.

THIS WEEK'S ATTRACTIONS.

**PASTOR'S.**—Martini and Maximilian, Fiske and McDonough in Denny's Dilemma (new), Emerson and Baldwin, Johnson and Wells, Annie Bernstein, Harry Thomson, Hallen and Hayes, Scanlon and Stevens.

**KRITH AND PROCTOR'S 125TH STREET.**—Eva Tanguay, Milton and Dolly Nobles in Fads and Fancies, Empire Comedy Four, Belleclair Brothers, Fells and Cady, International Comiques, Wynn and Lewis, Steady and Edwards.

**KRITH AND PROCTOR'S TWENTY-THIRD STREET.**—Bert Leslie and company, Robert Hickman and Edna Phillips, Henri French, Ben Welch, Lee Tong Foo, Verdi Quartet, Cremation.

**KRITH AND PROCTOR'S UNION SQUARE.**—Flinchphenda, Ned Wayburn's The Side Show, Zarrow Trio, the Kratos, Florence Saunders, Helen and May Dickson, Joseph Cusack, Ford and Swor, Friend and Downing, Dill and Ward, O. M. Mitchell, Marien Brothers.

**HAMMERSTEIN'S PARADISE GARDENS.**—Arthur Prince, Wayburn's Fantastic Phantoms, Sheila, Eugene Fougere, Rice and Prevost, Willie Pantier, Collins and Hart, Four Avolts, Paul Le Croix, Barnold's Animal Actors.

**ALHAMBRA.**—Stella Mayhew, Rosaine and Dorsetto, Gus Edwards' School Boys and Girls, Avery and Hart, Herbert Cyril, Four Stewart Sisters, the Juggling Burles.

**MEMORABILIS ROOF-GARDEN.**—Cameron Ladies' Quartette, Two Rascals, Smith and Convey, Richey W. Crab, Kitty Nelson, Cantor and Curtis, Alvin McGill, Milla La Tosca.

LILLIAN LEE IN A SKETCH.

Lillian Lee, who made a hit last season as the elongated Mrs. Dinglebender with Joe Weber in Dream City, and who is now playing in The Follies of 1927, is to be featured this season in a one-act farce written especially for her by Frank Tanshill. Miss Lee will be afforded an opportunity in her new surroundings to show herself as an adept pianist and grotesque dancer, as well as an eccentric comedienne. The plot of the new piece revolves around a complication between a young man from abroad and a tall village spinster with the man the former is to marry. Miss Lee will play the maiden of uncertain age and unbounded wealth, who wins in the end and proceeds to show her sisters how to run a husband in a stirring and exacting manner.

MAY NOT REBUILD STEEPCHASE.

George C. Tillyou, the Coney Island amusement purveyor, whose Steeplechase Park was destroyed by fire on July 28, may not rebuild, unless a new lease of the ground can be satisfactorily arranged. The original lease held by Tillyou expires next May, and unless a new lease is secured it would not be worth Tillyou's while to rebuild. By the terms of the present lease all the buildings on the property were to revert to the owners of the ground at the expiration of the lease. There is a strong movement for the conversion of the burned area into a public park to be owned by the city. The Fire Department officials are in favor of making stricter building laws for Coney Island, forbidding the erection of any more frame buildings.

TATE ENJOINS RIVAL.

Harry Tate, the English comedian, secured an injunction recently in England against a performer named William Fulbrook, restraining the latter from infringing his rights in Motoring. It was alleged that Mr. Fulbrook had copied the business in Motoring in a skit that he had produced, and his lawyer contended that business could not be copyrighted until it was clothed in literary form. The defendant stated that Motoring was built up while he was in Tate's employ, and that he had suggested some of the gags and the introduction of some of the characters. Judgment was rendered in favor of the plaintiff.

GOLDEN CITY CHANGES HANDS.

Golden City at Canarsie changed hands last week, when it was transferred by the Golden City Construction Company to the Canarsie Amusement Company, of which William J. Warner is the President. Mr. Warner states that Golden City will be made one of the largest amusement resorts in the world, and that during the coming winter extensive improvements will be made. It is expected that next summer the park will cover a space of at least fifty acres.

GERTRUDE FAY'S DEBUT.

Gertrude Fay, who made a successful New York debut at the Madison Square Roof-Garden last week, is an American toe dancer of note who hails from Pittsburgh, where her family is socially prominent. She has a charming personality and shows great cleverness and originality in her work and a brilliant future is expected for her.

VAUDEVILLE IN LONDON.

Interesting News About People of Prominence in the Field.

After Jan. 1 no member of the V. A. F. will be allowed to give tips or gratuities to stage employees unless an extra service is rendered outside of their usual duties and one that would otherwise call for outside assistance. This edict of the Federation has been decided upon in an endeavor to compel the managers to pay their employees a living wage. The liberality of performers has been the indirect cause of the small salaries. Managers have not been slow in realizing that starvation wages would compel the stage employees to resort to the habit of looking for tips.

A case was decided in the Westminster County Court recently whereby an agreement between an agent and artist was upheld which called for a forty per cent. commission on the earnings of the defendant for the next seven years, and for the payment of a further twenty-five per cent. for the following seven years.

Bijou Russell, who is at present meeting with splendid success in Australia, will return to England about Oct. 7.

Walter C. Kelly, now at the Palace Theatre, is, according to the London press, achieving a success second to no one American artist, Rose Stahl. One of the critics has this to say: "If this be an American invasion of our vaudeville stage, may it grow and grow. If it be true that American magicians want to 'despoil' the English halls, we would crave but one favor, to name a great gross of geniuses we are willing to ship across the Atlantic in return for one more Walter Kelly."

Sergeant Bruce, the popular musical comedy success, has been condemned for exploitation on the music hall stage. Maitland Marier will assume the character made famous by Willie Edouard.

Daisy Harcourt is scoring a big hit with "I Don't Care" and "A Little Bit More."

Upon the conclusion of their pantomime engagement at the Borough, Stratford, the McNaughtons and Alice Lloyd will sail for America for a five years' tour of that country in vaudeville and legitimate.

The Black Hussars are scoring a big success at the Hippodrome and are one of the novelties of the season.

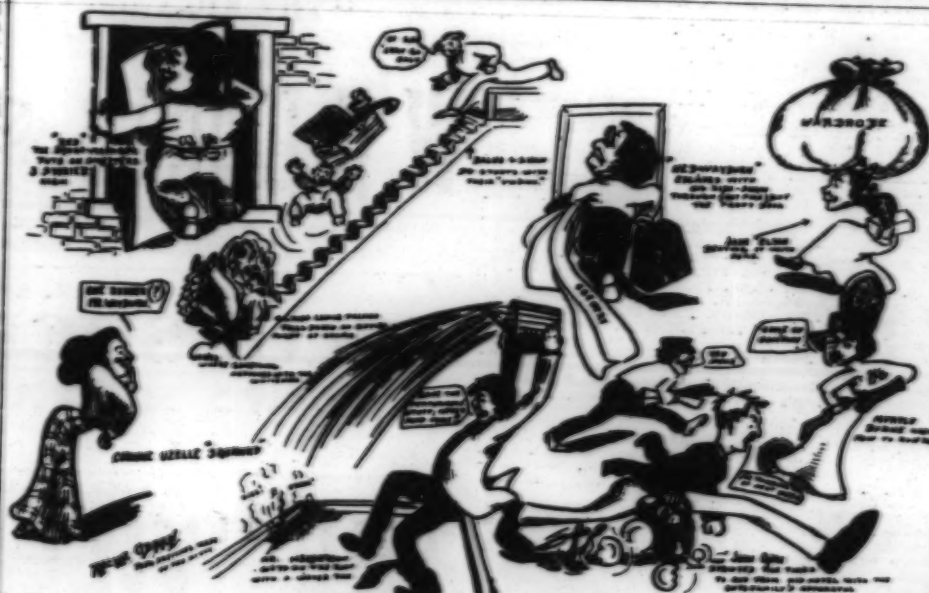
Gardner and Vincent appear this week at the Pavilion in their novel sketch, Winning a Queen. Alice Raymond is creating a sensation at several halls in a new musical act that has for its subject Egypt.

George Scott intends featuring Paul Martinetti in a new pantomime and ballet based on The Chimes of Normandy, Martinetti to play the miser Gaspard.

C. J. Johnson, known as the "Black Diamond," sailed for New York on July 11 and will return in the Fall to open Sept. 2 in the provinces.

It is reported that the travel pictures secured by E. G. Knowles have cost nearly \$50,000. As Mr. Knowles has taken them all himself he is very confident of their success.

Grace Gardner and Louis Simon are a success



AT THE CONEY ISLAND FIRE.

The above sketches were drawn by Archie O'Brien, the comedian with the Ourl Trio, who were playing at Henderson's, Coney Island, on July 28, when Steeplechase Park was destroyed by fire. Mr. O'Brien was out of bed at the first alarm, but had enough presence of mind to save a pencil and a sheet of paper, with which he

at the London Pavilion. They are presenting The New Coachman.

The Theatre Royal, Dublin, which is under the De Fries auspices, has been planning a large winter garden and palace court extension to hold about 1,000 people, with provision for refreshments. It is claimed that this extension will make the Theatre Royal one of the most complete theatres in the world.

MAYER IN BERLIN.

Levy Mayer, the Chicago lawyer, who went to Europe a few weeks ago to transact some business in connection with the proposed vaudeville merger that is to include the music halls of Europe and America, spent one day in Berlin last week. He attended a meeting of managers, Berlin theatres. The merger matter was discussed and Mayer is said to have arranged another meeting that will take place late in August. At this meeting it is expected that the details of the scheme will be completed as far as Germany is concerned. Mr. Marinelli, in a recent interview, is quoted as saying that vaudeville artists have been paid far too much, and that a powerful combine insuring long engagements on good terms might be able to obtain these terms at far cheaper rates. Mr. Marinelli also remarked, according to the interviewer: "We can already give artists engagements for more than two years on the European Continent alone, and more if necessary over the entire international circuit. The artists, being provided for over a long period, will have more leisure to work up new business. The managers will pay less for star turns, and managers in different towns will work together instead of cutting one another's throats. It strikes me as an ideal combination."

BIJOU DEAL FALLS THROUGH.

It may be stated on good authority that the much heralded deal, by which the Bijou Theatre in Pittsburgh was to pass into the hands of Elvira and Elvira at a cost of \$1,250,000, has fallen through. Harry Davis, the Pittsburgh vaudeville manager, has an interest in the Bijou, and he probably put a stop to the negotiations, if there ever were any, except in the mind of the press agent. The Bijou will probably continue its prosperous career as a home for melodrama, and "Advanced Vaudeville" will very likely be housed at the Belasco as soon as the regular season opens at the Nixon.

AL LAWRENCE SIGNS CONTRACT.

Al Lawrence, "the irrepressible," who has made a name for himself as a ventriloquist comedian in vaudeville, has canceled all his vaudeville bookings for this season in order to accept a flattering offer from the manager of the Grace Cameron Opera company to fill the position of principal comedian. He will continue to play the part he

originated in Dolly Dimple last season, and will be billed as a co-star with Miss Cameron.

F. F. PROCTOR, JR., PROMOTED.

At a recent meeting of the directors of the Keith and Proctor Amusement Company F. F. Proctor, Jr., was appointed assistant to General Manager E. F. Albee. Young Mr. Proctor has been connected with his father's theatrical interests for nearly ten years, and during that time has studied all phases of the business assiduously, so that he steps into his new position well equipped for the duties that will devolve upon him.

VAUDEVILLE JOTTINGS.

Jeannette Lowrie will be a vaudevillian for several weeks during the early part of this season. The feature of her act will be a new topical song written for her by Raymond A. Browne.

Amelia Summerville will have a try at London variety early in the Fall, having arranged for an opening at the Palace.

Edward McWade, author of Change Your Act, The Big Show, and other vaudeville sketches, has brought out against the Keith and Proctor Amusement Co. for \$200 damages for alleged breach of contract. Mayer C. Goldman, attorney for Mr. McWade, has demanded a jury trial. The case is called for Sept. 18.

The "Bums" Quartette has signed with Jacoba, Butler and Lowry's Merry Melodians for next season. They will do their new act, by Louis Hallett, entitled Breaking Into Vaudeville.

Harry Le Clair, who is spending his vacation with his family at Atlantic City, will return to town this week, and at once begin rehearsals with Carr's Thorncroft co. Mr. Le Clair has been engaged as a special feature, and besides introducing his specialty will produce one of his clever burlesques.

The Bill remained the same last week at Hammerstein's Paradise Gardens, and included Fougere, Sheila, Wayburn's Fantastic Phantoms, Gus Edwards' School Boys and Girls, Four Avolts, Willy Pantier, Collins and Hart, Four Avolts, Barnold's animals, and the Juggling Burles.

"Mac," the oldest elephant of the Forepaugh and Sells Bros. Circus, and its mate, narrowly escaped being burned to death as the circus train while en route July 31 from Poughkeepsie to Middletown. "Mac" was terribly burned endeavoring to stamp out the flames, which started in the hay in the car, and was released barely in time to save his life.

Louise Wilson is resting at the home of her brother, Al Wilson, in Greatwood, N. J. He is preparing a new monologue with original songs for her to use next season in vaudeville.

Will H. Murphy in his big touring car was in New York last week arranging for his next season's tour. The trip from Syracuse in the car was made in two days, no sleep traveling and without a mishap, despite very bad roads.

The 101 Ranch exhibition at Brighton Beach did not come from Jamestown, but is a duplicate of the organization that is still playing there, and is under the same management.

The Lyric Theatre, in Cincinnati, may possibly be in the vaudeville field this season.

Little Lena Koffe, who is spending her vacation at her home in Oakland, Cal., will arrive in the East the latter part of August, opening on the Keith-Proctor circuit early in September, this being her third season on the circuit. She is now recognized as a

A YOUNG INDIAN.



Hello, baby! Excuse me; I am Nick Long, Jr., three years old on Aug. 15, which is my papa's birthday and also that of Napoleon the Great. Here I am in my tepee, looking for Long Island redmen.

purse \$5,000 to help the business along. Mrs. Meyerhoff also alleges that her son, conspiring with others, has tried to take the business away from her. A deputy sheriff last week, armed with a writ of assistance, took possession of all the books and papers of the concern.

The Orpheum Circuit has leased the Texas Street Theatre, at El Paso, and will add it to their string of houses.

The Garrick Theatre, in Milwaukee, will be a burlesque house next season.

Hyde and Rehman's Theatre, in Brooklyn, which will be a burlesque house hereafter, will be known as the Olympic. It will open Sept. 2.

June McGraw will be out of the vaudeville field this season, having signed a contract to play with the stock company at the La Salle Street Theatre, Chicago.

R. C. Mody, "Big Chief" of the White Rats, is wearing a fine new gold watch, presented to him by Ethel Anden and George Abel. He is busy telling the time of day to his friends at Atlantic City this week, as he is spending a short vacation at the great seashore resort.

Several weeks ago a broken down circus performer stumped at the entrance of a small circus exhibiting in the Bronx and asked for employment. He was given a square meal and then asked for an opportunity to demonstrate his skill. He jumped on the back of one of the ponies and astonished everyone with his dexterity. When he was riding he fell from the horse, and, his body being buried in Potter's Field under the name of John Martin, last week the body was claimed by Mrs. James T. Cassidy, of this city, as that of her brother, John Leahy, who several years ago was a well-known circus performer. Mrs. Cassidy had been searching for him for months, and through an accident discovered that the tramp circus rider and her brother were the same man. She had the remains removed from the public burying ground and reinterred in her own plot.

Charles De Haven and Jack Sidney have forty-four weeks of solid booking through Wesley and Pines, beginning Aug. 8.

The New York Hippodrome, it is announced by the Shuberts, will reopen on Aug. 31, with last season's attraction, Neptune's Daughter and Pines Days.

The Shubert Theatre in Milwaukee will play vaudeville this season, opening the latter part of August.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Dates will be furnished on application to the names of performers with combinations are not published in this list.

Abdullah Brothers—Festivals Perry, Louisville, 4-10.  
Acme, Three—St. Louis, 5-10.  
Adams, Musical Comedy—Chicago, 4-10.  
Adelman Trio—Empire, London, Eng., June 1-Aug. 12.  
Adams, Hamburg, Ger., 15-Sept. 30.  
Adams—Luna Park, Johnstown, Pa., 5-10.  
Adler, Flo—West End Park, London, 4-17.  
Adler, Jeannette—Madison's, St. Louis, 4-10.  
Albee, George and Hamilton—Atlantic Garden, N. Y., 5-10.  
Alexander, Mile. and Bertie—Palace d'Or, Brussels, Belg., 1-31.  
Alexander and Scott—Idolwood Park, Richmond, Va., 5-10.  
Aldo and Vassaron—Ciro's Ball, Mexico City, Mex., 15-Oct. 24.  
Allen and Briscoe—Keith's, Cleveland, 5-10.  
Alpine Troupe—Ontario, Minneapolis, 4-10.  
Alvin Brothers—Galland Park, Greenburg, Pa., 5-10.  
American Vaudeville Quartette—Lakewood Park, Torro Havin, Ind., 4-10.  
American Trampsters, Four—Coney Island, Citi., 4-10.  
Anderson and Golan—Keith's, Cleveland, 5-10.  
Anderson, Balise—Atlantic Garden, N. Y., 5-10.  
Anderson, Four—Lyric, Milwaukee, 1-10.  
Antrim and Peters—Family, Butte, Mont., 12-17.  
Apostle's Animals—Keith's, Phila., 5-10.  
Arlington Four—Ransom Park, Grand Rapids, Mich., 4-10.  
Armstrong, Grace—Bijou, Anderson, Ind., 5-10.  
Armstrong and Clark—Maj., Cham., 5-10, O. H. Cham., 12-17.  
Arnold's—Leeds—Valley, Syracuse, N. Y., 5-10.  
Astaire, The—Keith's, Phila., 5-10.  
Austin, Leona, Lee—Maj., Cham., 5-10.  
Austin, Tossing—Empire, York, Eng., 5-10, Hippodrome, France, 12-17, Lyons, France, 23-Sept. 2, Grenoble, France, 3-12.  
Avery and Pearl—Grand, Marion, Ind., 5-10.  
Avoine, Four—Hammerstein's Roof, N. Y., July 20-10.  
Avon Four—Keith's, Phila., 12-17.  
Bagnasco, The—Strenuous, Denmark, June 1-Sept. 30.  
Bailey and Austin—Music Hall, Brighton Beach, L. I., 5-10.  
Baker, The—Chas. O. H. Cham., 5-10.  
Banks and Wilson—Maj., Cham., 5-10.  
Banks and Newton—Rocky Springs Park, E. Liverpool, O., 5-10.  
Banks-Brosdale Duo—Henderson's, Coney Island, 5-10.  
Barnes, Al—Bijou, Rochester, 5-10.  
Barnes and Stella—Crescent Park, Prov., 5-10.  
Barnold's Animals—Hammerstein's Roof, N. Y., June 3-Aug. 10.  
Barro and Laughlin—Steeplechase Pier, Atlantic City, N. J., 5-10.  
Bates and Ernest—Central Park, Dover, N. H., 5-10.  
Bates, Louie—Sanatoga Park, Potomac, Pa., 5-10.  
Beatties, The—Crystal, Frankfurt, Ind., 5-10.  
Beaumont's Ponies—Music Hall, Brighton Beach, L. I., 1-30.  
Bedini and Arthur—Keith's, Cleveland, 5-10.  
Becher and Maye—Park, Bridgeton, N. J., 5-10.  
Bell, Crystal—Crystal, Marion, Ind., 5-10, Crystal, Elkhart, Ind., 12-17.  
Belleclair Brothers—M. and P. 125th St., 5-10.  
Benton, Elwood and Maxie—Star, Carnegie, Pa., 5-10.  
Bernard and Watson—Atlantic Garden, N. Y., 5-10.  
Bernard and Weston—Fair Haven Park, Rochester, N. Y., 5-10.  
Bernice—Mannion's, St. Louis, 4-10.  
Bernstein, Annie—Pastor's, N. Y., July 20-10.  
Berra, Mabel—Henderson's, Coney Island, 5-10.  
Berry and Berry—Shen's Buffalo, 5-10.  
Big City Quartette—Maj., Cham., 5-10.  
Bissett and Miller—Forest Park, St. Louis, 5-10.  
Black Hussars, Fourteen—Hippo, London, Eng., July 15-Aug. 31.  
Black, Teddy—Valley, Syracuse, N. Y., 5-10.  
Blanchard Brothers—Beacon Park, Webster, Mass., 5-10.  
Blatt Brothers—Chas. O. H. Cham., 5-10.  
Blossing, Mr. and Mrs.—Crescent Gardens, Revere Beach, Mass., 5-10.  
Bordeverry, Col. Gaston—Lyric, Terre Haute, Ind., 5-10.  
Boston Quartette—Henderson's, Coney Island, 5-10.  
Bowen Brothers—Orph., Chillumeth, O., 5-10.  
Bowers, Frederick V.—Chesnut V., Phila., 5-10.  
Bowers, Walters and Crocker—Orph., Salt Lake City, 5-10.  
Bowers, Frank—Valley, Syracuse, N. Y., 5-10.  
Bradley and Davis—Orph., Vancouver, B. C., 5-10.



Bradshaw, Charles H.—K. and P. Jersey City, 5-10.  
 Brandt, Sophie—Forest Park, St. Louis, 5-10.  
 Brooks and Clark—Riggs, Superior, Wis., 5-10.  
 Brooks and Jeanette—Beacon Park, Webster, Mass., 5-10.  
 Brown, Mary Ann—Electric Park, Balto., 5-10.  
 Keith's, Phila., 12-17.  
 Bryant and Saville—Magnolia Park, Plymouth, Mass., 5-10.  
 Burke and Ulline—Forest Casino, Rocky Point, Prov., 5-10.  
 Burns, Harry—Swisher's, Morgantown, W. Va., 5-10.  
 Bush and Elliott—Celoron, Jamestown, N. Y., 5-10.  
 Busch Family—Lyric, Galveston, Tex., 5-10.  
 Byrd and Vance—Maj., Stout Falls, N. D., 12-17.  
 Callahan, James A.—Wonderland, Severn, Mass., July 22—Indefinite.  
 Carleton, Al.—Chgo. O. H., 5-10.  
 Carlin and Otto—Shea's, Buffalo, 5-10.  
 Carletta—Keith's, Phila., 12-17.  
 Carroll, Joe—Maj., Chgo., 5-10.  
 Carol Sisters—Orph., Vancouver, B. C., 5-10.  
 Carnella and Eddie—Electric Park, Balto., 5-10.  
 Carter, The—Star, Jeannette, Pa., 5-10.  
 Carver and Pollard—Chgo. O. H., 5-10.  
 Castano, The—National, Frisco, 5-10.  
 Chamway, The—Atlantic Garden, N. Y., 5-10.  
 Chapin, Benjamin—Orph., Los Angeles, July 29-30.  
 Chapman Sisters—Orph., Webb City, Mo., 4-8, Lyric, Carterville, Mo., 7-10.  
 Chatham Sisters—Faville, Charleston, W. Va., 5-10.  
 Chester, Mlle.—Alamo Park, Cedar Rapids, Ia., 4-10.  
 Chisholm—Maj., Chgo., 5-10.  
 Clark, Eddie—Young's Pier, Atlantic City, N. J., 5-10.  
 Clark, Georgianna—Orph., Los Angeles, 4-10.  
 Clarke and Temple—Chgo. O. H., 5-10, White City, Chgo., 12-17.  
 Clements, Frank and Etta—Hippodrome, London, Eng., July 12—Indefinite.  
 Cleveland, Claude and Marino—Pinchurst Park, Worcester, Mass., 5-10, Rocky Point, Prov., 12-17.  
 Clifford, Billy—Nixon, Pittsburgh, 5-10.  
 Clifford and Burke—Keith's, Phila., 12-17.  
 Clifford and Hall—Novelty, Oakland, Cal., 5-10.  
 Cline, Maggie—Chgo. O. H., 5-10.  
 Clinton and Jernon—Shea's, Buffalo, 5-10.  
 Cline and Sylvester—Shellport Park, Wilmington, Del., 5-10.  
**COHAN, JOSEPHINE**—South Africa, June 15—Indefinite.  
 Collins Days—Chastnut St., Phila., 5-10.  
 Collins and Collins—Grand Park, Boston, Pa., 5-10.  
 Collins and Hart—Hammerstein's Roof, N. Y., June 3-Aug. 10.  
 Comrades, Four—Henderson's, Coney Island, July 29-30.  
 Conroy, John and Mamie—Fairview Park, Dayton, O., 5-10.  
 Cook Brothers—K. and P. Jersey City, 5-10.  
 Cookson, Carl—Cascade Park, Bellevue, Va., 5-10.  
 Cooper and Robinson—Music Hall, Brighton Beach, L. I., 5-10.  
 Corbett, James J.—Morrison's, Rockaway Beach, L. I., 5-10.  
 Cotton's Daughters—Alameda Park, Butler, Pa., 5-10.  
 Cox, Ray—Keith's, Boston, 5-10.  
 Craig, Ritch W.—Keith's, Phila., 5-10.  
 Crawford and Manning—Dreamland, Coney Island, L. I., 5-10.  
 Cresswell, K. and P. 2nd St., 5-10.  
 Cresswell, W. P.—Bijou, Dickinson, N. D., 5-10, Bijou, Blomack, N. D., 12-17.  
 Crickets, The—Electric—Shea's, Buffalo, 5-10.  
 Cummings—Thornton—Grand, Fargo, N. D., 5-10.  
 Cunack, Jon. K. and P. Union Sq., 5-10.  
 Dahl, Dorothy—Avon Park, Youngstown, O., 4-10.  
 Havel Park, Hamilton, Pa., 12-17.  
 Dale, Dottie and Edna—Fila, Canal Dover, O., 5-10.  
 Dale, Violet—Lincoln Sq., N. Y., 12-17.  
 Daly, Arnold—Grand, Pittsburgh, 5-10.  
 Daly Trio—Robinson Park, Ft. Wayne, Ind., 4-10.  
 Daly, The—Chgo. O. H., 5-10.  
 Daly and O'Brien—Spring Grove Park, Springfield, O., 5-10.  
 Dancing Dolls, The—Music Hall, Brighton Beach, L. I., 5-10.  
 Dardelle—Rayville Music Hall, Cananda, L. I., 5-10.  
 Davenport, Edgar L.—Keith's, Boston, 5-10.  
 Davenport, Harry, and Phyllis Rankin—Keith's, Phila., 12-17.  
 Davis, Will—Luna Park, Buffalo, 5-10.  
 De Chantal Sisters—Lake Chauncy, Webster, Mass., 5-10.  
 De Lacey, The—Star, Denora, Pa., 5-10.  
 De Maco's, The—Atlantic Garden, Atlantic City, N. J., 5-10.  
 De Monte and Dinamore—Grand, Hamilton, O., 5-10.  
 De Rose's Animals—Coney Island, Cinti., 5-10.  
 De Sousa, Marvin—Maj., Chgo., 5-10.  
 De Valde and Zola—Alto Park, Albany, N. Y., 5-10.  
 De Wonderland, Severn Beach, Mass., 12-17.  
 Deaves, Harry—Bergen Beach, L. I., 5-10.  
 Delmore, Ralph and Louise—Music Hall, Brighton Beach, L. I., 5-10.  
 Demarest's—Hillside Park, Newark, N. J., May 27—Indefinite.  
 Deming, Joe—Shea's, Toronto, 5-10.  
 Dickson, Helen and May—K. and P. Union Sq., 5-10.  
 Dietrich, Brothers—Gran Chico Bell, Mexico City, Mex.—Indefinite.  
 Dill and Ward—K. and P. Union Sq., 5-10.  
 Dixon, Bowers and Dixon—Spring Grove Park, Springfield, O., 5-10, Fairview Park, Dayton, O., 12-17.  
 Dixie Revue—Keith's, Phila., 5-10.  
 Dockray, Will—Alameda Park, Butler, Pa., 5-10.  
 Donald and Carson—Farm, Toledo, 4-10.  
 Drew, Dorothy—Empire, Nottingham, Eng., 5-10, Empire, Hackney, London, Eng., 12-17, Empire, Holby, Way, London, Eng., 19-24, New Cross, London, Eng., 20-31, Empire, Stratford, London, Eng., Sept. 2-7.  
 Du Bois—Woodland Park, Ashland, Pa., 5-10, Bridgeport, Conn., 12-17.  
 Dupree, George and Libbie—Lyric, Houston, Tex., 5-10.  
 Dupree, Lena—Conner's Music Hall, Coney Island—Indefinite.  
 Dupres, Fred—Bijou, Duluth, Minn., 5-10.  
 Durand Trio—Fraser's, Newark, N. J., 5-10.  
 Earl, Virginia—Chgo., 5-10.  
 Earle and Bartlett—Woodworth's Roof, Lancaster, Pa., 5-10.  
 Earle, Dorothy—Wash., Spokane, Wash., 5-10.  
 Eckert and Berg—Riverside Park, Saginaw, Mich., 5-10.  
 Edwards and Healey—Crystal, Anderson, Ind., 5-10.  
 Edwards' Blonde Typewriters—Keith's, Cleveland, 5-10.  
 Edwards' School Boys and Girls—Hammerstein's Roof, N. Y., June 3-Aug. 10.  
 Elliott Brothers—Alto Park, Albany, N. Y., 5-10.  
 Elliott and West—Whispering Park, Wheeling, W. Va., 5-10.  
 Elton-Peto Troupe—Keith's, Boston, 5-10.  
 Emerson and Baldwin—Fraser's, N. Y., 5-10.  
 Empire City Quartette—Morrison's, Rockaway Beach, L. I., 5-10.  
 Empire Four—K. and P. 125th St., 5-10.  
 Engleton, Nan—Utahna, Oden, 5-10, Novelty, Denver, 12-17.  
 Ernests, Three—White City, Louisville, 4-10.  
 Emeralds Sisters—Venus, Aug. 1-Sept. 14.  
 Estes—White City, Syracuse, N. Y., 5-10.  
 Evans, Ed and Joe—Scenic, Toledo, 5-10.  
 Everett, Sophie—Keith's, Boston, 5-10, Park, Johnston, Pa., 12-17.  
 Evers, Geo. W.—Empire, Los Angeles, Cal., 5-10.  
 Fadette—Keith's, Boston, July 29-30.  
 Fads and Fancies—K. and P. 125th St., 5-10.  
 Fantasia—Two—Lyric, St. McAllister, I. T., 5-10, Eagen's Roof, Tulsa, I. T., 12-17.  
 Farley, James and Bonnie—National, Frisco, 5-10.  
 Farman, Bud—Alcazar, New Castle, Pa., 5-7, Vaudeville, Connersville, Pa., 8-10.  
 Farrell, Charley—Keith's, Boston, 5-10.  
 Fay, Elsie—Maj., Chgo., 5-10.  
 Fay Sisters—Music Hall, Brighton Beach, L. I., 5-10.  
 Faye, Elsie—Forest Park, St. Louis, 5-10.  
 Faye, The—Chastnut St., Phila., July 22-30.  
 Felix and Caire—K. and P. 125th St., 5-10.  
 Ferry—Hopkins', Louisville, 4-10.  
 Foll, Cheone Pearl—Carnival Park, Kansas City, 4-10.  
 Follen, M., St. Louis, 12-17.  
 Florida, Fanny—Empire, Nottingham, Eng., 5-10, Empire, Leicester, Eng., 12-17, Empire, Newcastle, Eng., 19-24, Empire, Edinburgh, Scot., 20-31, Empire, Glasgow, Scot., Sept. 2-7.  
 Flinn, The—Fontaine, Ferry, Louisville, 5-10.  
 Fire Crackers, The—Morrison's, Rockaway Beach, L. I., 5-10.  
 Fisher and Berg—Brooks' Casino, North Beach, L. I., 5-10.  
 Fluke and McDonough—Fraser's, N. Y., 5-10.  
 Ford and Swor—K. and P. Union Sq., 5-10.  
 Foster and Emmett—Central Park, Dover, N. H., 5-10, Crescent, Rocky Point, Prov., 12-17.  
 Foster and Sister Queens—White City, Chgo., May 11—Indefinite.  
 Forbes, Mr. and Mrs. Arthur—Temple, Detroit, 5-10.  
 Fongers, Eugene—Hammerstein's Roof, N. Y., July 12-15.  
 Fox, Mader—K. and P. 125th St., N. Y., 5-10.  
 Fox, Rex—Hippodrome, Birmingham, Eng., 6-11, Hippodrome, Liverpool, Eng., 12-17, Tivoli, Leeds, Eng., 19-24.  
 Francis, Emma—Keith's, Phila., 5-10.  
 Francis, Two—Maj., Chgo., 5-10.  
 Frederick Brothers and Burns—Chgo. O. H., Chgo., 5-10, Columbia, 12-17.  
 Friend and Downing, K. and P. Union Sq., 5-10.  
 French, Henry—K. and P. 2nd St., 5-10.  
 Fry Trio—Oak Summit Park, Evansville, Ind., 4-10.  
 Garden and Summers—Hoosier Park, N. Adams, Mass., 5-10.  
 Gardner, Henry D.—Keith's, Boston, 5-10.  
 Gardner and Vincent—Palace Cordon, London, Eng., 5-10, Palace, Balham, London, Eng., 12-17, Empire, Holborn, London, Eng., 19-24, Hippodrome, Woolwich, London, Eng., 20-31, Hippodrome, Ealing, London, Eng., Sept. 2-7.  
 Garrison, Jules—Shea's, Buffalo, 5-10.  
 Garrlie Brothers—Farm, Toledo, 4-10.

Geiger and Walters—Ingersoll Park, Des Moines, Ia., 4-10.  
 Gifford, Julia May—Nixon, Pittsburgh, 5-10.  
 Gilmore, Mayme—Chgo. O. H., Chgo., 5-10.  
 Gilmore, Mlle.—Lobby's, Balto., July 29-30.  
 Gilman, Tom—Bell, Oakland, Cal., 5-10.  
 Girdler and Dogs—Auditorium, Crookston, Minn., 5-10.  
 Gill and Acker—Talaquaga Park, Attleboro, Mass., 5-10.  
 Gladstone Children—Crystal, Anderson, Ind., 5-10.  
 Goforth and Doyle—Park, Newcastle, Pa., 5-10.  
 Golden and Hughes—Oreona View, Norfolk, Va., 12-17.  
 Goldsmith and House—Lakewood, Canton, O., 5-10.  
 Lakewood, Akron, O., 12-17.  
 Gordons, Bounding—Keith's, Phila., 5-10.  
 Gorman and West—Fraser's, Newark, N. J., 5-10.  
 Graham and Campbell—Young's Pier, Atlantic City, N. J., 5-10.  
 Graham, Geo. W.—Scenic, Prov., May 27—Indefinite.  
 Gray and Graham—Henderson's, Coney Island, 5-10.  
 Gray's Marionettes—The Pines, Haverhill, Mass., 5-12.  
 Guise—Keewahdin Park, Port Huron, Mich., July 23-25.  
 Hale and Corbin—Keith's, Cleveland, 5-10.  
 Hall, Artie—Grand, Pittsburgh, 5-10.  
 Hallen and Hayes—Pastor's, N. Y., 5-10.  
 Hammond and Forrester—Electric Park, Albany, N. Y., 5-10.  
 Hanson and Drew—Bijou, Windsor, Man., 4-10.  
 Hanson and Nelson—Electric Park, Balto., 5-10.  
 Harvey, Lenora—Crystal, Frankfort, Ind., July 15-18.  
 Hancock, Daisy—Palace, London, Eng., July 1-Aug. 10.  
 Harcourt, Frank—Lyric, Seattle, Wash., 4-10.  
 Harland and Rollison—Grand, Bellingham, Wash., 5-10.  
 Harner, Desmond and Hillard—Fraser's, Newark, N. J., 5-10.  
 Harrison and Gilles—Bayside Music Hall, Cananda, L. I., 5-10.  
 Harrington, Dan J.—Kennywood Park, Pittsburgh, 5-10.  
 Harvey, Elsie—Henderson's, Coney Island, 5-10.  
 Harvey, W. S.—Chastnut St., Phila., 5-10.  
 Hayes and Graham—Orph., Marietta, O., 5-10.  
 Hawthorne and Burd—Grand, Pittsburgh, 5-10.  
 Hayman and Franklin—Harry Richards' Tour, Australia, Aug. 5-Feb. 10.  
 Hayes, Al—Casta, Fall River, Mass., July 22—Indefinite.  
 Hays, Ed. C.—Princess, Cleveland, 5-10.  
 Hearn, Tom—Empire, Hackney, Eng., 12-17, Empire, Holloway, Eng., 19-24, Empire, New Cross, Eng., Sept. 2-8.  
 Hedrix and Prescott—Henderson's, Coney Island, 5-10.  
 Henry, Capt.—Empire, Bakersfield, Cal., 5-10.  
 Henry, Harry—Temple, Prov.—Indefinite.  
 Henry and Young—Shellport Park, Wilmington, Del., July 29-30.  
 Herbert's Dog—Shea's, Buffalo, 5-10.  
**HERMANN, THE GREAT**—Touring France—Indefinite.  
 Hess Sisters—Chastnut St., Phila., 5-10.  
 Hewitt, The—Coast d'Alena, Spokane, Wash., May 20-10.  
 Hibbert and Warren—Grand, Pittsburgh, 5-10.  
 Hickman, Robert, and Edna Phillips—K. and P. 2nd St., 5-10.  
 Hill, Cherry and Hill—Happyland, South Beach, S. I., 5-10.  
 Hill, Murray K.—Lake Park, Canton, O., 4-10.  
 Hillman, The—Morrison's, St. Louis, 5-10.  
 Hilsman, Capt.—Slender—Steeplesham Park, Coney Island, N. Y.—Indefinite.  
 Hoch, Emil—Orpheum, Salt Lake City, U., 12-17.  
 Hogan, Ernest—Morrison's, Rockaway Beach, L. I., 5-10.  
 Holden—Alto Park, Albany, N. Y., 5-10.  
 Holman, Al and Mamie—Omaha, Omaha, Neb., June 10-July 31.  
 Holman Brothers—Morrison's, Rockaway Beach, L. I., 5-10.  
 Holt—Coney Island, Cinti., 4-10.  
 Horton and La Triska—Slip, Kokomo, Ind., 5-10.  
 Maj., Lafayette, Ind., 12-17.  
 Houston, Fritz—Casino, Rye Beach, N. Y., 5-10.  
 Howard and Howard—Keith's, Phila., 5-10.  
 Howard Brothers—Electric Park, Kansas City, Mo., 11-17.  
 Howe, Laura—Lake Michigan Park, Muskegon, Mich., 5-10.  
 Hughes, Mr. and Mrs. Gene—Woodlyn Park, Ashland, Pa., 5-10, Farm, Toledo, 12-17.  
 Humes and Lewis—Park, Pittsburgh, Mass., 5-10.  
 Hutchinsons, Three—Crystal, Elkhart, Ind., 5-10.  
 Irwin, George, Ind., 12-17.  
 Rylands, Three—Lyric, Jordan, Mo., 4-10.  
 Immense—Orph., Frisco, 12-17.  
 In Morocco—Henderson's, Coney Island, 5-10.  
 Inness and Ryan—Grand Springs Park, Alton, Ill., 5-10, Chgo. O. H., Chgo., 12-17.  
 International Comique—K. and P. 125th St., 5-10.  
 International Four—Summit Park, Utica, N. Y., 5-10.  
 James, Daisy—Music Hall, Brighton Beach, L. I., 5-10.  
 Jennings and Jewell—Whispering Park, Wheeling, W. Va., 4-10.  
 Jennings and Renfrew—Maj., Lafayette, Ind., 5-10.  
 Johnson and Dean—Ge-Budapest, Budapest, Hungary, July 1-Aug. 31.  
 Johnston, The Musical—Empire, North-ingham, Eng., 5-10, Empire, Hackney, London, Eng., 12-17, Empire, Holloway, London, Eng., 19-24, Empire, New Cross, London, Eng., 20-31, Empire, Stratford, London, Eng., Sept. 2-7.  
 Jolly and Wild—Family, Great Falls, Mont., 5-10.  
 Jones and Raymond—Variety, Turin, Haute, Ind., 5-10.  
 Jones and Sutton—Dighton Park, Taunton, Mass., 5-10, Lakeside Park, New Bedford, Mass., 12-17.  
 Kaufman, Minnie—Maj., Chgo., 5-10.  
 Kaufman, Reba and Ince—White City, Chgo., 4-10.  
 Keefe and Pearl—Keith's, Phila., 5-10.  
 Keegan and Mack—Woodlyn Park, Camden, N. J., 5-10, Island Park, Easton, Pa., 12-17.  
 Keeler Brothers—Park, Auburn, N. Y., 5-10.  
 Keller and Paul's Arabs—Henderson's, Coney Island, 5-10.  
 Kelly and Kent—Grand, Pittsburgh, 5-10.  
 Kelly and Massey—Lakeview Park, Middletown, Conn., 5-10.  
 Kelly and Reno—Luna Park, Cleveland, 5-10.  
 Kelso and Leighton—Grand, Pittsburgh, 5-10.  
 Kelton, Three—Alamo Park, Cedar Rapids, Ia., 5-10.  
 Keogh, Thos. J. and Ruth Francis—Wenona Beach, Bay City, Mich., 5-10, Fairview, Dayton, O., 18-24.  
 Ketter, Jos. R.—Coney Island, Cinti., 4-10.  
 Kimball and Lewis—Casino Park, New Castle, Pa., 5-10.  
 Klein, Ott Brothers and Nicholson—Forest Park, St. Louis, 4-10, Fontaine, Ferry, Louisville, 12-17.  
 Kols Trio—Luna Park, Cleveland, 5-10.  
 Krattner and Belchire—Chgo. O. H., Chgo., 5-10.  
 Kratoch, The—K. and P. Union Sq., 5-10.  
 Kronemann Brothers—Fraser's, Newark, N. J., 5-10.  
 Kurita and Duse—Grand, Pittsburgh, 5-10.  
 La Bard and Ryman—Lyric, Tulsa, I. T., 5-10.  
 La Tell Brothers—Tumbling Run Park, Pottsville, Pa., 5-10.  
 La Valle—Alcazar, Paris, France, July 23-Aug. 24.  
 La Vine—Cinema Trio—Shea's, Buffalo, 5-10.  
 La Zell, Ed—Chgo. O. H., Chgo., 5-10.  
 Ladell and Crouch—K. and P. Jersey City, 5-10.  
 Lake, Sylvia—Crystal, Kokomo, Ind., 5-10.  
 Lakota, Harry—Star, McKees Rocks, Pa., 5-10, Welland, Welland, Ont., 12-17.  
 Lambert, Maud—Morrison's, Rockaway Beach, L. I., 5-10.  
 Lambert and Pierce—Crystal, Elwood, Ind., 5-10.  
 Lambert and Williams—Brookside Park, Athol, Mass., 5-10.  
 Lamont's Cockatoos—Alhambra and Princess, Dundee, N. Z., July 15-Aug. 10.  
 Lancaster, Tom—Lyric, St. McAllister, I. T., 5-10.  
 Langdon, Harde—Maj., Lafayette, Ind., 5-10.  
 Langdon, The—Crystal, Milwaukee, 5-10.  
 Larkin and Burke—Nixon, 5-10.  
**LASKY'S (JESSE L.) PIANOPHONISTS**—K. and P. Union Sq., N. Y., 5-10, K. and P. 2nd St., 12-17.  
 Lasky's at the White House—Orph., Los Angeles, July 29-30.  
 Lasky's Black Hussars—Hippodrome, London, Eng., July 15—Indefinite.  
 Lasky's Military Octette—Solmer Park, Montreal, 5-17.  
 Lasky's Quintette—Shea's, Toronto, 5-10.  
 Lasky's Robinson Crusoe Isle—Freebody Park, Newport, R. I., 19-31.  
 Lasky's Strolling Grenadiers—Orph., Los Angeles, 5-17.  
 Laven and Cross—Grand, Pittsburgh, 5-10.  
 Lavigne Sisters—Chgo. O. H., Chgo., 5-10.  
 Le Claire, John—Electric Park, Albany, N. Y., 5-10.  
 Leclair, Bert—K. and P. 2nd St., 5-10.  
 Le Clair, Paul—K. and P. Union Sq., N. Y., July 29-30.  
 Lee Tung Poo—K. and P. 2nd St., 5-10.  
 Le Maire and Le Maire—Crystal, Denver, 5-10.  
 Ledgar, Charles—Forest Park, St. Louis, 4-10.  
 Leighton, Three—Fontaine, Ferry, Louisville, 4-10.  
 Leonard and Loe—White City, Chgo., 5-10.  
 Leonard and Phillips—Aldene, Kittanning, Pa., 5-10.  
 Leone and Dale—Morrison's, St. Louis, 5-10, Bijou, Saginaw, Mich., 12-17.  
 Leonhardt, Al—Highland Lake, Winsted, Conn., 5-10.  
 Leslie, Bert—K. and P. 2nd St., 5-10.  
 Leslie and Williams—Coney Island, Cinti., 4-10.  
 Lewis, Lillian—Scenic Temple, Prov., 5-10.  
 Lewis and Hart—Oak Summit Park, Evansville, Ind., 5-10.  
 Lewis and Leighton—White City, Syracuse, N. Y., 5-10.  
 Libbey, J. Aldrich and Katherine Trayer—Terrace Garden, N. Y., 5-10.  
 Lind—Farm, Toledo, 4-10.  
 Lind and Smith—Casino Pier, Bergen Beach, 5-10.  
 Litchfield, Mr. and Mrs. Nell—Spring Grove Park, Springfield, O., 5-10.  
 Lord, Herbert—Luna Park, Canton, O., 4-10.  
 London Fire Brigade—Keith's, Phila., 5-10.  
 Lopez and Lopez—Fontaine, Ferry, Louisville, 4-10.  
 Lowe—Nixon, Pittsburgh, 5-10.

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**JOHNSTOWN, PA.—Park Theatre** (H. W. Scherz, mgr.): Week July 22-23: The Tremont Mad-dolla and Guitlar Club of Johnstown, under the leadership of Wesley M. Hubner; Harlem Brothers in comedy acrobatics, Walsh, Lynn and co. in Busk's Run; Kohn and Lechner, comic musical act, and Cowan and Bancroft in Fun in a Roller Skating Rink. Business is good, despite the hot weather.—Week of 24-3: Kurtis and Bussie's Animal Circus, Hale and Corbin, Kessen, Hunter and Neeson, Harriet Jones, and Harvey and Dr. Vana, are all making good to capacity.—Luna Park Theatre (Phil Cauldwell, mgr.): Week 22-23: Marshall and Kane in a high class musical act. Mitchell the ventriloquist; Gaylor and Grant in a comedy sketch, and Perry and Pierce, Dutch comedians.—Attendance fine, Week 24-3: Howard and Lewia, Will Dockray, Mr. and Mrs. A. Young, and Charles and Anna Glocher. Acts all good and attendance fine.—Cambridge Theatre (R. W. Weaver, mgr.): Williams' Imperial Burlesques (H. W. Scherz, mgr.).

**LONDON, CAN.—Springbank Park:** Ruby Gwinn, Mike and Beecher, William Dyer, Edward Weston, and the Danes make up the bill for July 22 to meet attendance. The Steadfast Stand on in Tom Moore 22-31 and How He Won Her 1-3 to good attendance.—Items: The vanderlille bills this season have been below the average and attendance has not been good, as a change was made and the Standard Black and was censured for the balance of the season. The opening play was well put on, and a marked improvement in attendance was noticeable.—Bennett's Unique, a first-class theatre, was closed 20 and capacity business has been the rule.—Ed Edman, the Standard Black of Bennett's vanderlille theatre here and recently manager of Bennett's Unique of St. John, N. B., has been brought back to manage the new house. He is decidedly popular and ought to make a success of the venture. William Dryden, a local singer, has been engaged for the illustrated songs and is a strong attraction.

**SARATOGA, N. Y.—Congress Spring Park:** Saratoga Exposition (Robert F. Walter, mgr.): Business continues on the increase every day. Mason's Naval Reserve Band, with its regular concerts twice daily, makes no money at all. The Standard Black and another week. Katharine Kinzer, soprano, is a delightful large crowd with her beautiful voice at the band concert. Baker's Band at the morning early people and makes up the bill for July 22 to meet attendance. At the Opera House, the Standard Black and Corby, Rice and Walker, Will Dockray, and Hodges and Leuchmans.—The Hippodrome for its third week has been very good. The Standard Black, darling clown, Nellie and Mary, and two very clever skaters; Six English Dancing Girls, and the Sensational Duo Solo and their horses. Good programme is given to good business. Bosford's Animal Show for two weeks is next on the list.

**EAST LIVERPOOL, O.—Rock Springs (C. E. Cooley, mgr.):** Success. Orchestra and Anna Peterson July 20 delighted large crowd. Week 20 Kimball and Lewis, Misses Delmore, Gartelle Brothers, and the Singing Four are pleasing good business.—(C. E. Manning, mgr.): The Standard Black, the Germantown Chorus, and the Columbia Quartette to fair business.—Lake View Park (Fred Lawrence, mgr.): The Bradley Quartette, Singer Leggett, and pictures are pleasing large crowds.—Item: James Tallman and Edward L. Moore have leased the old U. F. Church and will remodel it into a vanderlille theatre opening Oct. 1.

**LEAVENWORTH, KAN.—AIR DONE (C. Lester Keane, mgr.):** Acts for week of July 22, include Nellie Nelson, Tourist Trio, Rinaldo, Wharton and Leroy, Leslie Pamercy, and pictures. Business good.—The Standard Black, the Germantown Chorus, and the Columbia Quartette, the Standard Black and Cole, Baby Carson, Clarence Haslett, Call and Johnson, and pictures.—Orpheum (C. B. Martyn, mgr.): Extensive improvements are going on here, and when completed, it will be one of the best theatres in the Middle West. Opening date, Sept. 1.

**CANTON, O.—Lake Park Theatre (W. H. Harris, mgr.):** Barlow's Minstrels had a big week July 20-3, with Ollie Young and Herbert Lloyd, Murray L. Hill, Helen Bertram, and the Georgia Oaks, and the Standard Black. Business has been excellent all summer.—Item: Work is progressing rapidly on the new Bijou Theatre, which will be booked by the Sun and Murray Circuit Co. Location is excellent. Work must close by 22-27 may open by 21-26.

**BUNSBURY, PA.—Island Park (Fred J. Byrd, mgr.):** July 22-23: Waller and McGill, in their combined offering, A Pistol Card; Charles Kenna, Elizabeth Mayne, La Tell Brothers, and Brady and Mayne are drawing large crowds. 22-3: Adams and Gould, the Germanies, the Collins and Collins, Travels and dancing comedians; Elizabeth Mayne, Lotrette, the dancing juggler, and Smith and Consey with their novelty act, are drawing large audiences.

**NEWPORT, N. L.—Sheedy's Freebody Park Theatre (Charles E. Cooke, mgr.):** Another good bill July 22-23 included Keller and Paul's in Monaco, Marvin Brimington, Joe Flynn, Montgomery and Moore, Kate and Bonnettedo, Ross Naynon, Kelly and Kent. Business good. Bill for 24-3, included Bernac's Circus, Bellefonte Brothers, The Quartette, Smith-Bosman Trio, Henry T. Walcott, Ma Joanny, and La Rev and Woodford. Business excellent.

**CONNEERSVILLE, IND.—Vandette:** J. J. Grang, or. Rumble and Raymond, and Sutton and Sutton July 18-20. Good to near business. Levine and Levine, and Mansfield and Harvey 22-24. Fair to fair business. The best bill for 22-27 was usually good. Travers and co., magicians, pleased the house and drew larger crowds than any attraction lately. Rand and Bryon, Veda and Hawley, and Billy Weaver drew fair crowds and finished 24-31.

**NEW PHILADELPHIA, O.—Taverna Park** is a very popular resort and is doing an immense business. Professor Green, the "Spiral King," was the leading attraction the past two weeks, and the Euterpean Chorus, Ladies' Double Quartette, is the attraction this week.—Items: The Theatre-masqued by H. Achey, is popular and is doing a fine business.—The vanderlille and moving picture places are doing well.

**ERIE, PA.—Waldameer (Thomas Mahoney, mgr.):** Agnes Lynn and co., vocalists; Dorothy Dahl, comedienne; Thomas and Payne, colored dancers, and Francis Wood, hoop roller, July 24-3. Good business and performances.—Four Mile Creek (H. T. Foster, mgr.): Tidhearn's Zouzeue Girls, Clark and Bradley Teddy Bear Girls, and Harmon Trio, acrobats, are pleasing good business.

**SPRINGFIELD, O.—Spring Grove Casino (C. F. Powell, mgr.):** McCreath's band, Katherine Martyna Herbert and Wilbur, Yamamoto Brothers, and, as an outside attraction, Rice's Dog and Pony Circus July 23-3. Bill was good and had very good attendance.



Week 4-10 Dixon, Bowers and Dixon, Daly and O'Brien, Patterson Brothers, and Mr. and Mrs. Litchfield.—Orpheum (Gus Sun, prop. and mgr.): Will open about Aug. 15.

**NEWARK, N. J.**—Theater: She Loves Me, She Loves Me Not, a one-act farce, presented by Edwin Alexander and Fay Peck; Italian Opera Trio, Ziska and Klara; the Astrolina; 12 Kratons; Miles and Richard, and the Elton-Polo Trio played fair houses July 29-31.—Hillside and Electric parks have had a very successful week.

**EVANSTON, ILL.**—Oak Summit (R. F. Gilligan, mgr.): Young and De Vole, Gertrude Arnold, Kollins and Klifton, the Semous, Jimmy Wall, and Ed Lavine July 29-31. Young and De Vole are Evanston people and had a warm welcome.—Cook's Park (Harry Lawrence, mgr.): Harry Leone and Anne Dale, the Two Vagabonds, Frank Marley, Kipp and Kipp, and Fred Hildner.

**DES MOINES, IA.**—Ingersoll Park (Fred Buchanan, mgr.): Three Bonitas, Four Annetta Sisters, Warren and Blanchard, Madame Chester, and Gill Brown July 29-31. The park is always crowded.—Nickelodeon, Jewell, and Colonial are doing well with pictures.—Lyric (G. H. Rule, mgr.): Prince Albert, May La Brant, Bobby Babin, Alice Williamson, Harry Preston, and pictures. Good bill and business.

**RACINE, WIS.**—Bliss (Campbell and Danforth, owners): F. P. Stafford, mgr.: Good bill week ending July 29 and well merited large patronage. The Steiner Trio, Charles R. Ward, Glenroy and Russell, Earl and Lake, Jack Kline, Air Dome (J. W. C. Tiedt, mgr.): Opera air vaudeville is drawing fairly well and very good acts are presented.

**HARRISBURG, PA.**—Parkway Park (F. Davis, mgr.): Josh Daly's New York Minstrels to good business July 22-27, and made good. For the week of 29-31: Mr. and Mrs. Cal Stewart in rural comedy, Louise Campbell, Scotch songs; Marty, the comedy juggler; Richard and Hamlin, song and dance; La Rue, aerial ring act.

**LANCASTER, PA.**—Woodworth Roof-Garden (Charles M. Howell, mgr.): The following bill July 29-31 proved very pleasing and attracted large houses: Robins, Frosini, Beatrice Vance and Marty Healy in a Heavens ideal, Julia May Gifford (Mrs. Robert Fitzsimmons), John P. Clark, and Elbert English Fitzsimmons.

**CANDELL, N. J.**—Woodlynne Park (H. D. Le Cato, mgr.): Charles Ahern, the funny cyclist, was one of the features that went to make a satisfactory bill and bring R. D. to every performance July 29-31. Other acts: Charles Thompson, Lillian Steel, Harry Philbert, James F. Dempsey, Hamilton and Howlett, and the Ader Trio.

**NEW KENNESBURG, PA.**—Palace (Eugene Maden, mgr.): Miller Shaver, German comedian, July 29-31, very good; Marjorie Barrett, song and dance, and Dora, "President of the Handcuff," pleasing everybody. Business very good.—The Lyric has only illustrated morning pictures.

**MILES CITY, MONT.**—Family (Arthur Lovette, mgr.): William Frawley, "The Lyric," the Perseus May Duo, musical novelties, have made hits week July 22-28. Fair business.—Item: Renovation of the Opera House is progressing and it will present pleasing improvements when the season opens.

**NEW LONDON, CONN.**—Bliss (Daniel Casey, mgr.): Mr. and Mrs. Rick Hughes, Three Asburys, and Elmhurst, the ventriloquist, drew big crowds. Nickel Theatre (Bullock and Davis, mgr.): Moving pictures and illustrated songs to good business.

**BRUNSWICK, ME.**—Merry Meeting Park (James A. O'Brien, mgr.): Richy and Currier, Donch and Russell, the Wanderside Four, Sinclair and Carlisle, and Cusack and Cleary July 29-31. Donch and Russell and the Wanderside Four made hits. Bluebird, Jr., 29-31.

**MEMPHIS, TENN.**—East End Park (A. B. Morrison, mgr.): A strong bill and fine weather drew enormous crowds week July 21-27. Those worthy of note were: The Jackson Family, Adele McNeill, Mlle. Chester, Elsie Comedy Quartette, Ethel MacDonough, and Van Oster's Band.

**LEMA, O.**—The Orpheum (Wm. G. Williams, mgr.): Week July 14-21 unusual large business, notwithstanding the very hot weather. Week 22-28, as follows: Charles and Josephine Summers, Hoyt and McDonald, Rick Conway, Francis Dunn and co., Madeline Klier, John A. West.

**DOVER, N. H.**—Central Park (H. E. Sherman, mgr.): An excellent bill, consisting of Hilton, the juggler; Morgan and West, Bobo Ben Johnson, Yorkie Shadow and Lambert Ernest, Malvina Murphy, and the electrograph pleased big business July 15-20.

**JAMESTOWN, N. Y.**—Colerain Theatre (G. J. Walters, mgr.): Bill fair; business good July 29-31. Acts: Arnold's comedians, Peter Donald and Meta Carlsson, Lela Colton, Mr. and Mrs. Fred Lucier, and L. Claude M. Lenchlin.

**POTTSVILLE, PA.**—Tumbling Run Park (L. Beck, mgr.): Ardelle's acts and dog, Walter and Magill, Sanford and Darlington, Charles Kenna, Broadway, F. J. Dorman, and pictures to good crowds July 29-31.

**PORT WAYNE, IND.**—Robinson Park (George H. Fisher, mgr.): Harry Howard's comedies, Lew Wells, the Gravers, Grace Hoops, Hilda Thomas and co., and pictures opened to good business July 29-31. Wells' band and orchestra drew big crowds.

**AKRON, O.**—Lakeland Park Casino (Harry Hays, mgr.): Hilda Thomas and Lee Hall, Richards, Mack and Elliott, Anna Goldie, Alexander Brothers and Brady, Exposition Four and pictures July 29-31. Excellent business: Entertainment bill.

**ATLANTA, GA.**—Casino (H. L. De Givie, mgr.): Amelia, Rice and Elmer, Harry Dorella and Belle Williams, Howell and Scott, Bartlett, Gorman and Bartlett, and the pictures made up a fair bill July 29-31.

**KITTANNING, PA.**—The Henology (G. A. Republic, mgr.): Madeline's Royal Rhinoceros Minstrelles, Four Bonitas and Blanche Bishop July 29-31. Good bill and business.

**ELMHURST, N. Y.**—Rialto (F. W. McDonnell, mgr.): Palmer and Armitage, Brandes Sisters, Charles B. Weston, Margaret West Coleman, and Lottie Fayette July 29-31. Good business.

**ALTOONA, PA.**—Park G. M. Shuck, mgr.: Howard and Linder, Ardy and Edna, Van Camm, Marie Du Bedot, and Clem Magee are drawing well July 29-31.

**DICKINSON, N. D.**—Kilm's Opera House (Frank Kilm, mgr.): Bijou Theatre co. all week in vaudeville and to good business.

**CHEYENNE, WYO.**—Novelty (T. J. Cahill, mgr.): Coe Brothers and Bonadoms July 22-28. Good bills and business. Dark 29-31.

## DATES AHEAD.

Received too late for classification.

**ALLEN CURTIS MUSICAL COMPANY** (Allen Curtis, mgr.): Monroe, La., Aug. 5-10, Pine Bluff, Ark., Aug. 11-17.

**AN ARISTOCRATIC TRAMP** (A. Kilroy and Britton, mgrs.): Milford, Ill., Aug. 12, Sheldon 13, Danville 14, Oakland 15, Charleston 17.

**DAVID CORSON** (Harry Deol Parker, mgr.): Moline, Ill., Aug. 10, Chicago, Ill., 11-17.

**DANDY DIXIE MINSTRELS** (Voelckel and Nolan, mgrs.): Mountain Home, Ida., Aug. 5, Portville 6, Ogden, Utah, 7, Evanston, Wyo., 8, Green River 9, Rock Springs 10, Rawlins 12, Cheyenne 13, Brighton, Colo., 14, Rocky Ford 15, La Junta 16.

**DONNELLY AND HATFIELD'S MINSTRELS:** Albion, Mich., Aug. 8, Allegan 9, Otsego 10, Big Rapids 12, Reed City 13, Manistee 14, Cadillac 15, Traverse City 16, Petoskey 17.

**EDWIN BARRIE STOCK:** Howard, Kan., Aug. 12-17.

**FATTY FELIX** (Jay Smith, mgr.): Rochester, Minn., Aug. 5, Owatonna 6, Faribault 7, Albert Lea 8, Mason City, Iowa, 9, Dodge City 10, Council Bluffs 11, Atlantic 12, Cornish 13, Knoxville 15, Okla. 16, Ottumwa 17.

**GRAHAM, FERDINAND:** Salem, Ohio, 12-17.

**IMPERIAL BURLESQUERS:** Baltimore, Md., Aug. 12-17.

**IDEALS:** Cleveland, Ohio, Aug. 5-10.

**INNOCENT MAIDS:** Baltimore, Md., Aug. 5-10.

**MOREY STOCK:** Chanute, Kan., Aug. 5-17.

**MURRAY-MACKAY, EASTERN** (John J. Murray): Sumbury, Pa., Aug. 5-10, Wilkes-Barre, Pa., 12-17.

**MURRAY-MACKAY COMEDY CO.** (John J. Murray): Butler, Pa., Aug. 5-24.

**NEW CENTURY GIRLS:** Cleveland, Ohio, Aug. 5-10.

**OSTERMAN, KATHERINE:** Toledo, Ohio, Aug. 5-10.

**ROBINSON, JOHN:** Green Castle, Ind., Aug. 6, Shelbyville, Ind., 7, Greensburg 8, New Castle 9, Middletown, O., 10.

**ROSAR-MASON STOCK:** Lebanon, Ind., Aug. 12-17.

**THE BELLE OF JAPAN** (G. H. Eldon, mgr.): Alexandria, Ind., Aug. 10, Tinton 12, Frankfort 13, Washburn 14, Huntington 15, Peru 16, Elwood 17.

**TWO MERRY TRAMPS** (McVeen and Vetter, mgrs.): Freeport, Ill., Aug. 14, Janesville, Wis., 15, Edgerton 16, Madison 17.

**UNCLE SI HASKINS:** Crystal Lake, Ill., Aug. 10, McHenry 11, Lake Geneva, Wis., 12.

**WEST'S MINSTRELS** (Stanford B. West, mgr.): Washburn, Ind., Aug. 6, Kokomo 7, Frankfort 8, Danville, Ill., 9, Springfield 10, St. Louis, Mo., 11-17.

## IN BROOKLYN THEATRES.

Bianey's Eastern District Theatre was opened Aug. 4 with the melodrama, From Sing Sing to Liberty. In this play Canning, who is known as the jail-breaker, performs his specialty, that of freeing himself from prison. The piece will be reviewed next week in The Mirror.

Manager William Brian, of the Majestic Theatre, is making preparation for the opening of his playhouse on Aug. 19. Bonita, in Wine, Woman and Song, will be the opening attraction. During the summer the house has undergone a complete renovation and many improvements have been made back of the curtain.

Come Payton's players at the Lee Avenue Theatre after a praiseworthy production of At Piney Ridge this week. Louis Leon Hall, Miss Phillips and the rest of the company appear to advantage. The scenic effects are excellent.

The Moonshiners is presented by the Hal Clarendon Stock company at Bergen Beach this week. Mr. Clarendon appears as Toby Sutton, James Gordon appears as a mountaineer, Milton Fahney as Jeb, Leisha Mowat is a mountain girl, Pearl Hunt plays Silvers, and Edith Crolius has the difficult part of Lina. George Reynolds, who sings between the acts, has become one of the favorites of the Bergen Beach attractions.

Golden City continues to draw crowds to its many attractions. Its situation on Jamaica Bay makes it a very popular resort, and the open air features, which include a number of vaudeville attractions, are always enjoyed by those who prefer to sit on the benches in the cool breezes of the park. "Pharaoh," the educated horse, is still the star feature.

## SEASIDE AMUSEMENT.

At Morrison's Theatre, Rockaway, next week the Empire City Quartette, James J. Corbett and company, Ernest Hogan, Joseph Hart's Firecrackers, Maud Lambert, Will Rogers, and the Holman Brothers will be the features. Last week's bill included the Gibson Girls from The Belle of Mayfair company, Chevalier De Loria, Jack Norworth, Aron Comedy Four, Avery and Hart, and Marshall and King. Owing to an accident Long and Cotton were compelled to cancel their engagement here at the last moment.

Henderson last week offered the usual number of new acts and some old. The American Ladies' Quartette, Melani Trio, Kitabannal Trio, McNish and Penfold, Three Melvins, Four Sunbeams, Gayety Quartette, Lavelle and Sinclair, Military Octette, Four Comrades, the Darktown Elopement, and Three Motor Girls. This week's bill comprises Gray and Graham, Monte Myro Troupe, Boston Quartette, Four Montebello Redix and Prescott, Kellar and Paul's in Morocco, Mabel Berra, Banks and Brasella Duo, John Rucker in The Heart of Dixie, Fetching Brothers, Trumbull Sisters Sextette, Alta Yolo and her Knickerbocker Four, Elsie Harvey and Boys and the Four Comrades.

At Brighton Miller Brother's "101 Ranch" is doing splendid business, and new features are being continually added. Jewell's mainstay is one of the other big features, and being situated right alongside the "Ranch" gets a goodly filled house many times during the day.

At the Music Hall, Brighton, next week is a splendid bill headed by Ralph Delmore, assisted by Louise Bial and company in A Snowy Day in Idaho. Others are Alfred Aaron's Dancing Dolls, Daisy James, Bailey, Austin and company, Eva Madge, Frank Maltese and company, Cooper and Robinson, the Fay Sisters, and Robinson's comedies. Last week's bill included the new acts of Frederick V. Bowers and Julian Eltinge (reviewed elsewhere), Hart's electric crickets, Tour Huntings, James J. Morton, Four Sarda, Mills and Morris, and Frobel and Ronge.

George C. Brown, the man who has made a name for himself in the vaudeville business, calmly surveyed the smoldering ruins of his beautiful park, smiled grimly and said: "Nobody was killed. That's good, this is not a calamity, it is just such a reverse that any man in the amusement business must be prepared to shoulder. I still have twenty-five attractions and I will work night and day so that in a very short time, I will have the extreme pleasure of offering to my public more enjoyment in the five acres left to me than was to be had in the entire twenty acres before the fire."

## OBITUARY.

David Christie Murray.

David Christie Murray, the noted journalist and author, died in London on Aug. 1, of an aneurism. He had been ill for some time, but had not ceased his literary efforts. A week before his death he corrected proofs of his latest article, "Theories of the Soul."

Mr. Murray was a very prolific writer and had almost a half hundred novels and plays to his credit. Several of these he wrote in collaboration with Henry Herman. He was born in West Bromwich, Staffordshire, on April 13, 1847. He began his literary career on the Birmingham Morning News as a police reporter at a salary of \$6 a week. In 1873 he reached London, where he underwent much hardship and finally secured a position on the Daily News. Later he went to the World. He was special correspondent of the Times and the Scotsman during the Russo-Turkish War.

Upon his return he gave up journalism and devoted himself to writing books and plays and to lecturing. "A Life's Atoneement" was his first novel. This appeared in 1879. Then came "Joseph's Coat," "Val Strange," "Coals of Fire," "A Model Father," and "Hearts." From 1879 to 1891 there was not a year which did not see at least one offering from his pen. Among these were such as "The Day of the World," "He Fell Among Thieves," "A Regime's Conscience," and "A Race for Millions."

In 1890-91 Mr. Murray made a lecturing tour through Australia. In 1894-5 he made a similar trip to this country. Ten years ago he became editor of The Morning, a London half-penny daily. He was deeply interested in the Dreyfus trial, in behalf of which he made several trips to Paris to interview Zola, and about which he lectured.

Among the plays which he wrote were A Pastiche, Why? Says Gladys, and Ned's Chums, in which he himself appeared when it was presented at the Globe Theatre in 1891.

John A. Holland.

John A. Holland, well known as an actor for the past twenty years, died at Chicago, Ill., on July 28, of gastritis. He was thirty-eight years old. Mr. Holland was born in Portsmouth, N. H., and made his first appearance on the stage at an early age. One of his earliest experiences was in King René's Daughter, with Marie Hubert Frohman, in which he played the King. He was with Elsie Elsie in Hazel Kirke for three years; supported Mrs. Bernard Behr, was too seasons with Viola Allen in In the Palace of the King; played in Charles Hoyt's companies in A Contented Woman and A Temperance Town; was with Janssack in What Dreams May Tell, Wilton Lockaye in The Children of the Ghetto, Charles Coghlan in The Royal Box, Gertrude Coghlan in Vanity Fair, and May Irwin in Kate Kip. His last engagement was in Arizona last season. He was a graduate of Holy Cross College, Worcester, Mass. Mr. Holland has written several plays, one of which, The Granite Hills, was successful. At the time of his death he was at work on a vaudeville sketch for Gertrude Coghlan. He leaves a father and mother, three brothers and three sisters, all residing at Manchester, N. H. The funeral was held at Manchester on Aug. 2.

W. G. Baker.

Will G. Baker, forty-seven years of age, a comedian and author of songs, who has been engaged in Spokane, Wash., theatres intermittently for several years, died on July 28 of consumption. Mr. Baker was born in 1861 in Boston and taken to California in the fall of 1881. His mother was also an actress and served under John McGuire, the first stock company promoter of the Pacific Coast, who started the first theatre in San Francisco and in Helena, Mont. He himself had been on the stage since childhood. He had been engaged for the season by the Cour d'Alene Theatre, of Spokane. He leaves a widow, who lives in Spokane.

## VAUDEVILLE.

# Joe, Myra, Buster, Jingles and Louise KEATON

At home for rest and sleep—Ferry Oklahoma. JOE KEATON, the man with the wife, sons, three kids and a table.

## NOW IN VAUDEVILLE JAMES E. MARGUERITE ROME AND FERGUSON

SUCCESSFUL.

self had been on the stage since childhood. He had been engaged for the season by the Cour d'Alene Theatre, of Spokane. He leaves a widow, who lives in Spokane.

Carl Wolfshagen, well known as a pianist and teacher of music in New York and Chicago, died at the Westchester Hospital, Long Branch, N. J., on July 27, at his home in Lake Bluff, Ill., after an illness of two years. Mr. Wolfshagen gained fame as an actor, playwright, stage-manager and song writer. During his stage career he played in important roles with Edwin and John Wilkes Booth, John McCullough, Joseph Jefferson, Lawrence Barrett, Edwin Forrest, W. H. Crane, and Maggie Mitchell. For eight years he was middle man in the minstrel company of Emerson, Arlington and Manning in San Francisco. During those years he was stage manager at Healey's Theatre, Chicago. He staged the first production of Pinaflore in Chicago twenty years ago. He is survived by his widow, Mrs. India Murphy, a daughter, Miss G. W. Barker, of Chicago, and six grandchildren.

Joseph Farron, of Buffalo, died on July 28, at the home of his parents. He was born at Liverpool, England, on Aug. 13, 1868. He spent practically all his early life in Buffalo. With Gus Fay he formed a vaudeville partnership, which as Farron and Fay, was considerable recognition. Mr. Farron was also the composer of several songs.

Bert Pierson, a comedian, who played last season with the Western Society Girls, died of pneumonia, on July 29, at his home, in New York City. The father of Mrs. Maurice Shapiro died suddenly on Aug. 1. The funeral was held Friday afternoon.

## "BAL" TRUNKS NEW FACTORY.

The trunk establishment of William Bal, Inc., has been removed from Passaic to Newark, N. J. The new factory is a three-story brick building situated on Railroad Avenue, and is equipped with all modern and up-to-date appliances, sufficiently adequate to supply their present demands. Although five additions had been made to the Passaic factory, it was still insufficient to meet the demand, even with a large staff working day and night. The "Bal" trunk is one of the best made, and is noted as being the "best, lightest, and most serviceable theatrical trunk made."

## AMATEUR NOTES.

Students of the Lyman School of Dramatic Art, Chicago, assisted by Fred Julian, of the Marjorie Stock, gave an act from Camille, very creditably recently. Mr. Julian playing Duval père. Nellie Goss did well as Camille. In the trial scene of Oresteia Catherine in Henry VIII, Mrs. Herbert Haines impersonated all character with credit. Elmer Burdell, the young tenor, delighted the audience with several selections.

One of the most successful amateur performances ever seen in Pacific Grove, was given recently at the Marjorie Stock, when The Jack Bull was presented under the auspices of the Institute Club of the People's Institute. The entertainment was an arrangement of nursery rhymes set to music and with dialogue interspersed. It was the work of Jessie L. Gaynor and Alice C. D. Riley, and was produced under the direction of Margaret B. Martin. Those who took the principal roles were Ethel Lytle as Mother Goose, George Eastman as King Cole, Anne Decker as Queen of Hearts, Robert McCracken as Knave of Hearts, L. A. White Evans as the Man in the Moon, Wayne One as Jack Goss, Van Russell as Queen's Page, Marian Barnard as Red Rover, Hurt Colanta, Henry Ladd, and Coudy Shavlin as the Three Pigs, and Fred Smith, James Boney, and David Loring as Three Crows.

The pupils of the Western Academy of Dramatic Art, Elwood and Music gave a presentation of Virginia at the Hotel Portland, Ore., recently. Charles Lewis appeared in the title role. W. H. Macomber was Apollon Claudius; Ralph Cloninger, Icilius; L. A. Griffin, Albert Lawrence, and L. J. Urdahl. The same evening a little play, After Te-Night, was excellently presented by Misses Bode and Maribeth, D. A. Griffin, and W. M. Ramson. A scene from The Immortal was given by G. Lester Paul and Miss Maurice. Edna Falk and Bertha Osterstedt played a sketch, The Moon-Beam. Recitations by Gertrude Burch and Edna Buchanan.

A delightful comic opera, The Visitor of Venus, was given on July 15, at Ashland, N. H., by local talent, and scored a distinct success. The production was under the direction of Messrs. Standish and Taylor. Several comedies were given by Messrs. Standish and Taylor. Those who took part were: Lavina Easton, Eva Gardner, Elizabeth, Mrs. Gertrude Bryant, Leon Goldard, John Anson, Adolf Schick, Mrs. Susan Pattee, and Mark Morry.

Alabama was given by the Robinson Dramatic Club, at Los Angeles, Cal., on Aug. 25. The actors were students of the Robinson School of Expression.

## ELKS.

The lodge of Manipulations, Mich., under the direction of Mitchell, produced A Bachelor's Bachelors, recently, with a company of local players. They had previously put on the stage several plays with much success. This is a progressive lodge.

The lodge of St. Wayne, Ind., purchased desirable property situated almost in the center of the city, to build a lodge home. No expense will be spared to make their new home one of the most complete in the country.

Elks of St. Wayne, Ind., broke ground for the erection of their new building on Monday, July 15. Several speeches were made by members, also an address by ex-Mayor Hovey. The lodge room, when completed, will be the finest in the State.

## CORRESPONDENCE.

Received too late for classification.

## CALIFORNIA.

**SAN JOSE—VICTORY** (R. C. Barton, mgr.): Maude Adams in Peter Pan July 28, matinee and evening. Peter Pan made hundreds of tired mothers very happy. Ethel Barrymore in Captain Jacks 31. **REDMOND** (Ed Redmond, mgr.): Redmond co. in The Endless 25-8.—**STANFORD** (Nolan and Blum, mgrs.): Reopening July 28, Ed Redmond co. in When Knighthood Was in Flower.

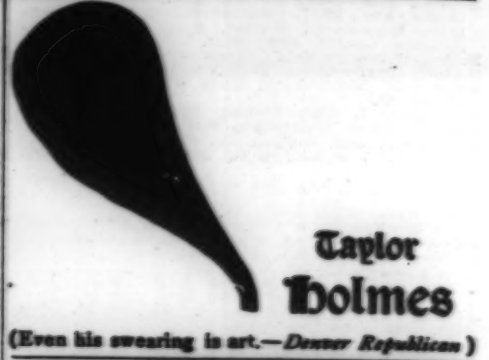
## GEORGIA.

**ATLANTA—GRAND** (H. L. & J. Dugan, mgrs.): The George Fawcett co. in East Lynne July 29-31, excellent co. and business.

## OHIO.

**CANTON—GRAND** (Fred S. Love, mgr.): Season opens July 31, with Hattie Williams in The Little Church. Complete alteration of the electrical equipment on the stage has been made, including new switchboard. Mr. Love has been making small improvements for the benefit of his patrons. Last season is considered the biggest season financially in the history of the Grand, and prospects indicate even better business. **THEATRE**: Arthur R. Herbst and Arthur Leachman.—**THEATRE**: Arthur R. Herbst and Arthur Leachman.—**THEATRE**: Arthur R. Herbst and Arthur Leachman. The season opens in Newark, O., on Aug. 11, at Midland Park.

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## MATTERS OF FACT.

Violet Dale, in her clever imitations, will be a special feature at the Lincoln Square Theatre during the Russell Brothers' engagement week of Aug. 12.

A three years' lease on the Ashbury Park Opera House, with its bookings, can be purchased by addressing L. S. Grenner, Gotham Hotel, Ashbury Park, N. J.

Albert Lando, stage director with the Full Stock at Worcester, Mass., will be open to offers after Aug. 31.

Isabelle Eveson, a leading woman of national repute, and who has a large clientele in all the big cities, is open to offers, and may be addressed 108 West Forty-fourth Street.

Fanny Rice is recovering her health rapidly at the Sanborn Hall Hotel, Franklin, N. H. She will resume her tour in the latter part of August.

Louise Agout is now in Paris for a summer vacation. She will return to America in the Fall, opening her vaudeville season the first week in September.

George R. Reno and co. will open at the Winter Garden, Berlin, August 15. They sailed last week.

Bijou Russell will be one of the attractions booked over the Keith-Froster circuit in the Fall. She has just returned from a trip around the world.

Waller and Marfil, while playing Island Park, Sumbury, Pa., were the guests of Manager Neils and his wife at their pretty home in Shamokin.

## Married.

**BOTTER—FLINTOFF**—Henry F. Botter and Maude Symmette Flintoff, at New York city, on July 15.

**SHERWIN—FRALY**—Louis F. Sherwin and Maude Fraly, at Denver, Colo., on July 15.

## Died.

**BAKER**—W. G. Baker, at Spokane, Wash., on July 28, of consumption.

**FARRON**—Joseph Farron, at Buffalo, N. Y., on July 28, and twenty-six years.

**HATTON**—Joseph Hatton, in London, England, on July 31, aged sixty-six years.

**HOLLAND**—John A. Holland, at Chicago, Ill., on July 28, of gastritis, aged 38 years.

**MURRAY**—David Christie Murray, in London, England, on Aug. 1, and sixty years.

**MURPHY**—"Con" T. Murphy, at Lake Bluff, Ill., on July 27.

**PIERSON**—At New York city, on July 29, of pneumonia, Bert Pierson.

**WOLFFHAGEN**—Carl Wolfshagen, at Long Branch, N. J., on July 27, aged 75 years.



**ALABAMA.**

## ARKANSAS

## CALIFORNIA.

## CONNECTICUT.

**NEW HAVEN.**—TOLLS (P. J. Windisch, manager): La Belle Marie was played by the Poli Stock on week July 24 to record business of the season. The play was a success, and the manager says she gave a splendid interpretation of the title-role. Lawrence McGill was also cast to advantage in somewhat different part from that usually taken by him, and the audience reacted to his performance in the life of the French act. It was the farewell week for this popular stock co. in New Haven, on Friday afternoon Manager Poli gave a curtain call to their artists in order that the friends of Miss Sherrill might have a last glimpse of her in the role of the French actress. Miss Sherrill is to leave some leading women with a co. which will tour to various towns.—The Poli Stock co., which has been playing in Bridgeport, headed by Alice Fleming as Cleopatra, will come to New Haven on July 25, to play in the Lady of Lyons.

**NEW LONDON.**—LYONIAN (Geo. W. Jackson, manager): Emma opens 5 with The Thief, The Place,

**FLORIDA.**

**HONOLULU.**

**IDAHO.**

**ILLINOIS.**

## INDIANA.

**KANSAS.**

## KENTUCKY.

**LOUISIANA.****MAINE.**

## MARYLAND.

**MASSACHUSETTS.**

visit to their uncle, Colonel Faxon. News is brought in by Gray Hawk, a Mandan Indian, that the force is about to be attacked by the Sioux. Colonel Fa-

**TRENTON.**—The season of 1907-1908, promising to be an exceptionally strong one, opens 8, at the State Street Theatre with Blancy's Lottie, the Poor Sales

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## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D.C., June 25, 1907.

Accident, An. By Eugene Bennett.  
Alarm Clock, The, vaudeville sketch. By Gertrude Brook Hamilton.  
Arizonian, The, drama in four acts. By William J. Carter.  
Art of Conversation, The. By Valerie Hope.  
As You Like It; based on prompt book of Julia Marlowe. Walter H. Baker and Company.  
Atone; play in one act. By A. Chevalier.  
Aunt Wrenna. Robert H. Real.  
Automobile Disaster, The; comedy in one act. By Lew Rose.  
Bachelor's Holiday, A. By Charles J. Stine.  
Battle of New Orleans, The; military pageant. By J. J. Flanagan.  
Behind the Footlights. Matthew Goldman.  
Bit of Human Nature, A; dramatic playlet in one act. By E. L. Walt and W. Walter.  
Bluffer Bluffed, A; or, The Man with the Green Eyes. Cora Beach Turner.  
Bobby's Pal. By Arnold Reeves.  
Brain Man, The; comedy in three acts. Ralph E. Dyer.  
Business in Business; or, I'm This, and That's Me. W. L. Farmer.  
Call of the Blood, The. Matthew Goldman.  
Cafamora, La. Music by Torregrosa.  
Cartas de Novia. Enrique Arroyo Lamarc.  
Cien Doncellas, Las. Joaquin Abati, Madrid, Spain.  
Circus Man, The. Musical comedy in three acts. By James O'Dea and A. Payson Caldwell.  
Copa Acantada, La. Jacinto Benavente.  
Comp de Jarnac, Le; vaudeville in three acts. By Henry de Gorsse and Maurice de Marsan.  
Dimones; drama in four acts. By Hans von Wentzel.  
Daniel. By Michael Robert Brown.  
Dance on Fautell; farce in one act. By Paul and Maurice Lupin.  
Defiance of Doria, The; a play in four acts. By H. Bashford.  
Denny's Dilemma. Oliver T. Fluke.  
Desperate Woman, A. Mr. and Mrs. Eugene Van Hensel.  
Dream of His Life, The; fantastic musical playlet. By Albert Chevalier; music by Alfred H. West.  
Emanuela; farce in three acts. By H. R. Noble.  
Enigma, The. Kathleen M. Flood.  
Epicure, The; comic opera in three acts and six scenes, with an original American ballet. By Edwin Levin Holt (Edwin P. Lewis).  
Exposé de José, La. Francisco Aguado.  
Explorers, The. Merinbaum and Lahnde.  
Fire Show, The (Fighting the Flames). Claude L. Hager.  
First Consul, The. Bartlett Boder.  
Fortune and the Girl, The. C. S. Landes.  
Fortunio; lyric comedy in four acts, adapted from "Le Chandelier," of Alfred de Musset. By G. A. de Caillavet and Robert de Flers.  
Frenchy's Adventure; comedy in one act. By W. T. Blinn.  
Frodo de St. Bernard, Les; play in four acts. By Antoine Ohorn.  
Fremay, Les; comedy in one act. By F. Vanderm.  
Friend's Advice, A. Della Clark.  
Girl and the Gawk, The; play in four acts. By Will H. Locke.  
Girl from Bagdad, The. Myers and Logwood.  
Girl from Yonkers, The; one-act sketch. By F. J. Bosman.  
Girl in the Mantilla, The; comic opera in two acts. By Herbert Nash Farrar.  
Girls of Gottenberg, The; musical play. By George Grossmith, Jr., L. Berman, Adrian Ross, Basil Hood, Ivan Caryll, and Lionel Monckton.  
Golden Rule, The. By E. H. Cahill.  
Great Train Robbers, The; comedy drama in four acts. Judith Le Moyne.  
Haman; a tragedy. Annie E. Trumbull.  
Hans and Nix. Harry P. Mathews.  
Her First Mistake; comedy in one act. John Hood.  
Hidden Spring, The; drama in four acts. By Roberto Bracco; translation by Dircé St. Cyr.  
Hilda's letter; comedy in one act. By J. M. Cumming.  
His Richest Haul. By R. St. Carr.  
Home. Lawrence N. Trimble and Marie Louise Gethens.  
House of Durris Deer, The; play in three acts; adapted from Robert Louis Stevenson's tragic story, "The Master of Ballantrae." By D. MacLure and M. MacLure.  
Hurdy Gurdy Girl, The; musical comedy in three acts. By Richard Carle.  
In Sunny Tennessee. By Pierce Kingsley.  
Irish Cavalier, The; romantic play in four acts. By T. B. Sayre.  
Israel; or, The Twelve Sons of Jacob. Robert Frederick Wiessel.  
It Happened in Rubetown; vaudeville sketch by Raymond A. Brown.  
It's Magic. Hyman Myself.  
Italian, The; dramatic sketch in one act. Adapted by Marie Coe.  
James Boys in Missouri, The; drama in four acts. By N. Alvarez.  
Jerry Coyne's Double; or, The Dream in the Fairy Ring. By William O'Connor.  
John of Gascony; romantic play in one act. By P. McAllister.  
Kit of the Relay. Lincoln J. Carter.  
Kreutzer Sonata. Jacob Gordin.  
Last Chapter of a Romance, The. Joseph Henry Benner.  
Last of the Mohicans, The; dramatization of one of J. Fenimore Cooper's "Leather Stocking Tales," in four acts. By Henry Little.  
Leon of the Asturias; play in four acts. By Florence Robinson and Amanda Mathews.  
Lesson of Friendship, The. By L. H. Kelsey.  
Light from Over the Range, The. L. Le Roy Luckenbill.  
Little Leading Lady, The; dramatic sketch in one act. By G. L. Kennedy.  
Long Island; play. By Paul Woodworth Hyde.  
Loosey. By G. V. Hobart.  
Loreley; opera in three acts. By Carlo d'Ormeville and A. Zanardini.  
Lost Trail, The; comedy-drama in four acts. By A. E. Willis.  
Maid and the Motor Man. John Hart.  
Manchester Marriage, The. Richard Morgenson.  
Marriage Fee, The. Matthew Goldman.  
Master of Dreams, A; drama in four acts. By H. R. Hoyt.  
Matrimonial Perplexities. Mabel S. Keightley.  
Merry Widow, The. By Victor Leon and Leo Stern.  
Midnight Visitor, A. Leo Ludlow.  
Misery Loves Company. Helen Guest.  
Nanita, Nana. Serafin y Joaquin Alvarez Quintero.  
Nene Geschlecht, Das; comedy in four acts. By Reinhold Eckhardt.  
Newlyweds, The. Maurice Groot.  
Nook in the Woods, A. Joseph Henry Benner.  
On the Two Bar Trail; sketch in one act. By M. K. Rider.  
One Woman, The. Mary Rider Mechtold.  
Only Girl, The; comedy drama in four acts. By Nina Gennell.  
Opera Clock, The; play in one act. By Mary Stafford Cooper.  
Other Men's Money. T. Edgar Maddock.  
Otho Visconti; romantic opera in three acts. Libretto, music and text by Frederic Grant Gleason.  
Our Mary; vaudeville sketch. By G. F. Sturgis.  
Out of the Deep Waters. Joseph Henry Benner.  
Panama; melodrama in four acts. By B. P. Joy.  
Partners for Life; vaudeville skit in one act. By Barney Gerard.  
Peaches. By G. V. Hobart.  
Pau de Lours, La; piece in one act. By Tristan Bernard.  
Peter Peter; comic opera. By H. E. Schwab.  
Piedras Preciosas, Las. Larra y Guillén.  
Planners, The; drama in three acts. By R. K. Teet.  
Postmistress of Pebble Creek, The; comedy drama in one act. By Frank Matthee.  
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